Evanston
Public

Presented by
Margaret Doherty
1940

This book belongs to the City of Evanston and is subject to its ordinance in regard to mutilation, defacement and theft of Public property.

The prompt return of this book will enable others to enjoy it.

EVANSTON PUBLIC LIBRARY
EVANSTON, ILL.

All books, except seven day books, may be kept two weeks and renewed once for the same period unless they are in demand.

When renewing books give your card number, date due, and the information written above.

Two cents a day is charged for adult books kept overtime; one cent a day for children.

The borrower is responsible for books charged to his name and liable to a fine for marking or mutilation unless reported at time of issue.

DATE DUE

3 1192 00199 0462

M786.2 Sindi.C v. 1
Sinding, Christian,
Thirty-one pieces for
pianoforte : volume 1.

Schirmer's Library of Musical Classics

Vols. 786, 787

CHRISTIAN SINDING

THIRTY-ONE PIECES

FOR

PIANOFORTE

SELECTED, EDITED AND FINGERED
BY
LOUIS OESTERLE

IN TWO VOLUMES

VOLUME I CONTAINS A BIOGRAPHICAL SKETCH OF THE AUTHOR
BY
RICHARD ALDRICH

NEW YORK : G. SCHIRMER
BOSTON : BOSTON MUSIC CO.
COPYRIGHT, 1904, BY G. SCHIRMER

POOR
QUALITY
ORIGINAL

CHRISTIAN SINDING

TO the Norwegian composers, under the leadership of Grieg, has it especially fallen to urge along the Norse national movement in music. The younger generation of Norwegians have in this direction outstripped their more moderate brethren of Sweden and Denmark, and have at the same time made themselves of a considerably greater weight and influence in the modern musical world. Among the more gifted of these younger men, though also among the less insistent in his exploitation of the specifically northern coloring and feeling through melodic and rhythmic traits—is Christian Sinding, whose work in the last fifteen years has been rapidly advancing him to a place among the foremost of the Scandinavian composers. Younger than Grieg by thirteen years, he has shown imagination of a higher flight, musicianship of a more muscular energy, a greater ambition toward the expression of larger ideas in larger forms; but also somewhat less of subtlety and finish, less of the intimate charm of lyric quality.

Like most of his Norse compatriots who have won distinction in music, Sinding gained his musical training under the sobering and restraining influences of the Leipzig Conservatory, departing widely from them as soon as he began to express his own individuality in composition. He is one of three talented brothers, the others being Ludwig Sinding, painter, and Stephen Abel Sinding, sculptor. He was born at Kongberg, Norway, on January 11, 1856. He was early devoted to music. He himself has told an anecdote as to his first attempt at composition, when he was still very young, both in age and in musical experience. He took his work with beating heart to a famous artist, asking for a perfectly free expression of her opinion on it. Some days later, having allowed time for a ripening of judgment, he returned; after a cordial greeting his request for a candid opinion met a response in the candid question—"Please tell me, why do you want to compose at all?"

But the young Sinding soon showed that he could answer that question satisfactorily. His first studies were carried on in Christiania. In 1874 he went to Leipzig, remaining three years at the Conservatory under Carl Reinecke. Here he was befriended and greatly assisted by Adolf Brodsky, and there is probably an expression of gratitude in the fact that one of his most important works, the violin concerto, op. 45, is dedicated to his friend and helper. Sinding continued his studies under a royal scholarship at Dresden, at the Hochschule in Munich, and at Berlin. Upon his return home he settled in Christiania, where he worked at composition in the intervals of organ-playing and of the teaching which most young composers find necessary to sustain life. In 1890 he took up his residence in Copenhagen.

Sinding first attracted wide attention through his symphony in D minor, op. 21, which was first produced in 1890, and soon made the rounds of the chief musical cities in Europe and the United States. His violin concerto in A, op. 45, his orchestral "Episodes Chévaleresques" and "Rondo Infinito," have been played in this country. He has written also three pianoforte quintets, a pianoforte quartet, a string quartet, a pianoforte concerto, two violin sonatas, a number of songs, and a large number of pianoforte pieces, many of which have become widely popular.

While Sinding does not make the expression of national sentiment, through the use of characteristic melodic and rhythmic folk-song elements, a chief aim of his music, it is nevertheless unmistakably in evidence there. He does not hesitate fearlessly to follow the trend of his own individuality, and, in his larger works especially, is free in his use of means apparently subversive of scholastic rules in order to find the most effective utterance for his ideas. He is less unconventional in his writing for the pianoforte. The folk-song element occasionally appears in it, but it is not all-pervading. What chiefly impresses in it are the freedom and spontaneity of the invention, a certain vigorous, open-air quality, and the effectiveness with which it is composed for the instrument.

RICHARD ALDRICH.

Copyright, 1904, by G. Schirmer.

CONTENTS

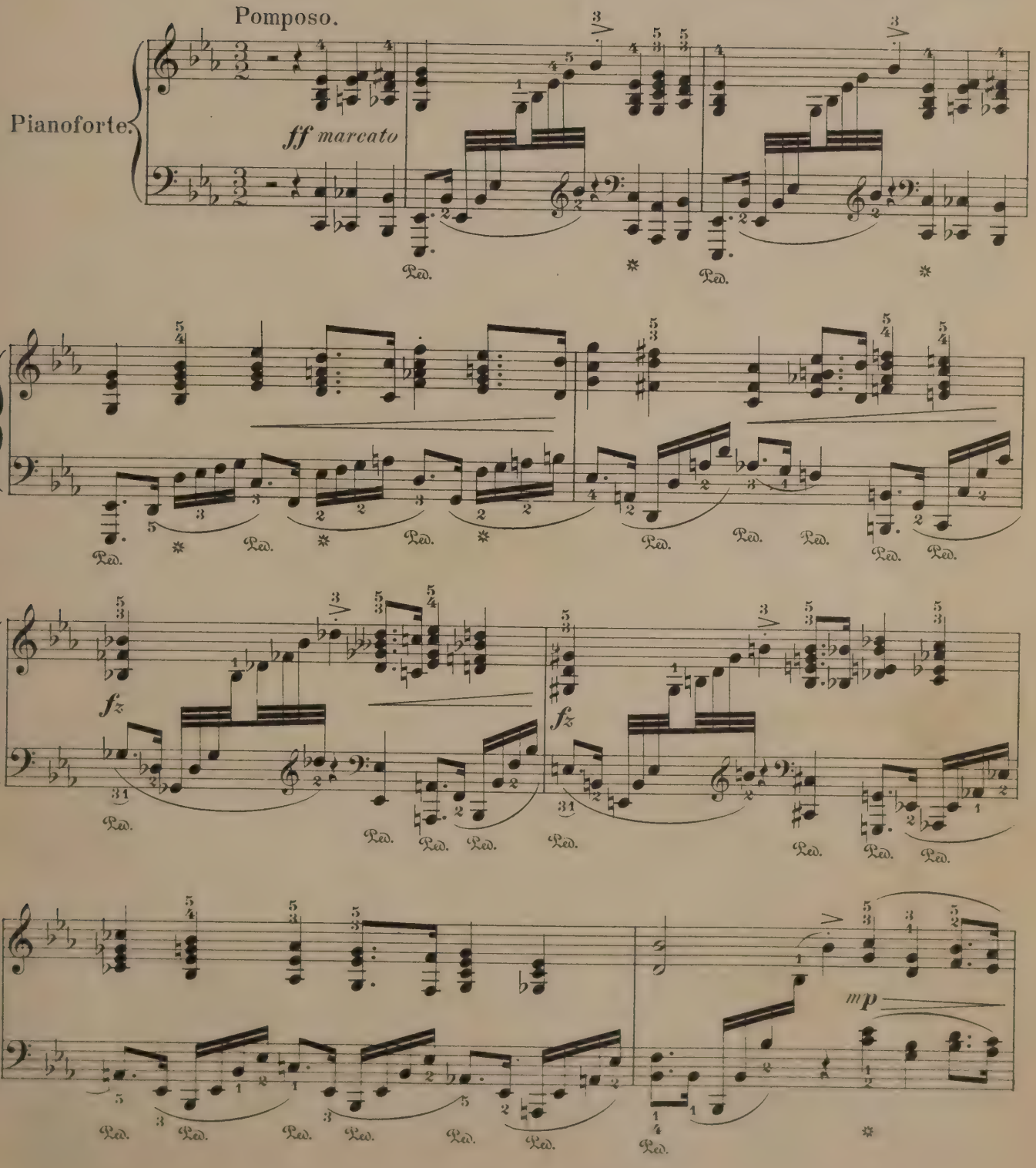
VOL. I

NO.		PAGE
I.	"Pomposo," in E♭. Op. 24, No. 1	1
II.	"Un poco lento," in B♭. Op. 24, No. 2	8
III.	"Andantino," in E♭. Op. 24, No. 3	12
IV.	"Con fuoco," in D♭. Op. 25, No. 1	14
V.	"Allegretto," in B♭. Op. 25, No. 2	23
VI.	"Leggiero," in A♭. Op. 25, No. 3	27
VII.	"Marcato," in B♭. Op. 25, No. 4	31
VIII.	"Alla marcia," in B♭ minor. Op. 25, No. 6	34
IX.	"Allegro energico," in A. Op. 31, No. 1	38
X.	Albumblatt (Album-leaf), in B minor. Op. 31, No. 2	41
XI.	"Tempo di Menuetto," in B♭ minor. Op. 31, No. 3	44
XII.	Chant sans paroles (Song Without Words), in E. Op. 31, No. 5	48
XIII.	Marche grotesque (Grotesque March), in E. Op. 32, No. 1	51
XIV.	Mélodie (Melody), in G. Op. 32, No. 2	56
XV.	Frühlingsrauschen (Voices of Spring), in B♭ minor. Op. 32, No. 3	58
XVI.	Im Volkston (Like a Folk-song) in F minor. Op. 32, No. 4	66
XVII.	Rondoletto giocoso, in B. Op. 32, No. 5	68
XVIII.	Gobelin (Hobgoblin), in G minor. Op. 32, No. 6	73

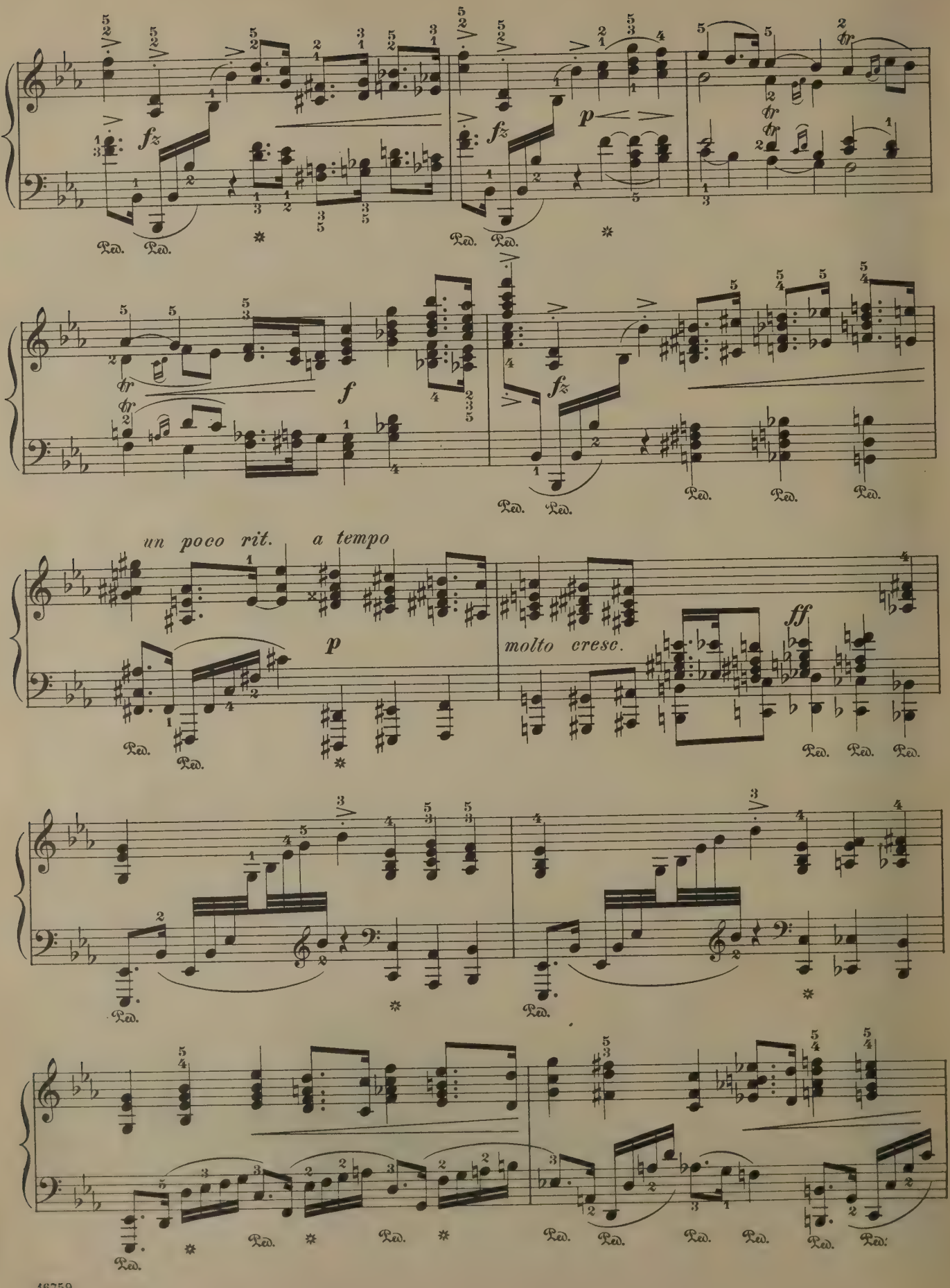
M739

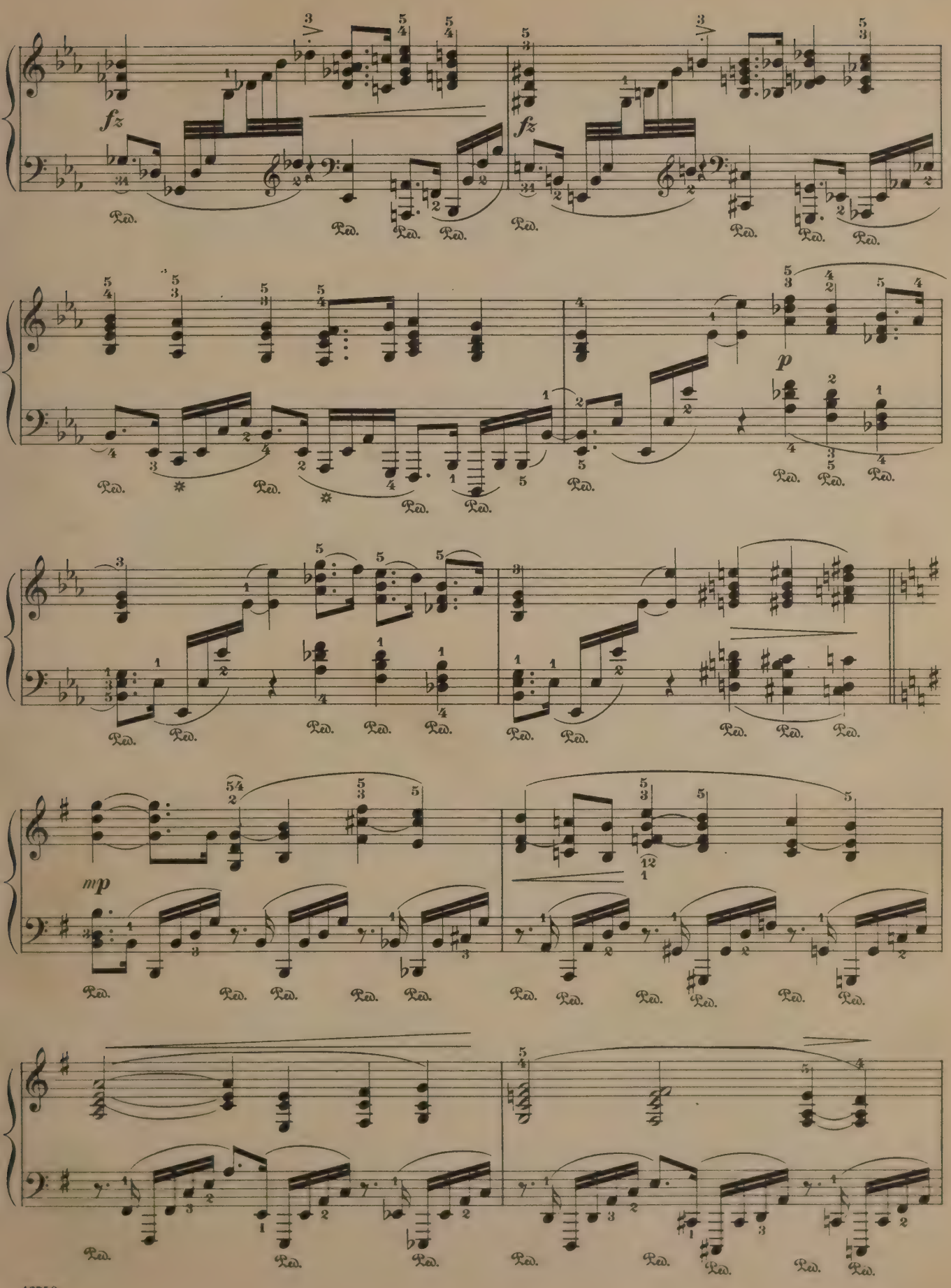
I.

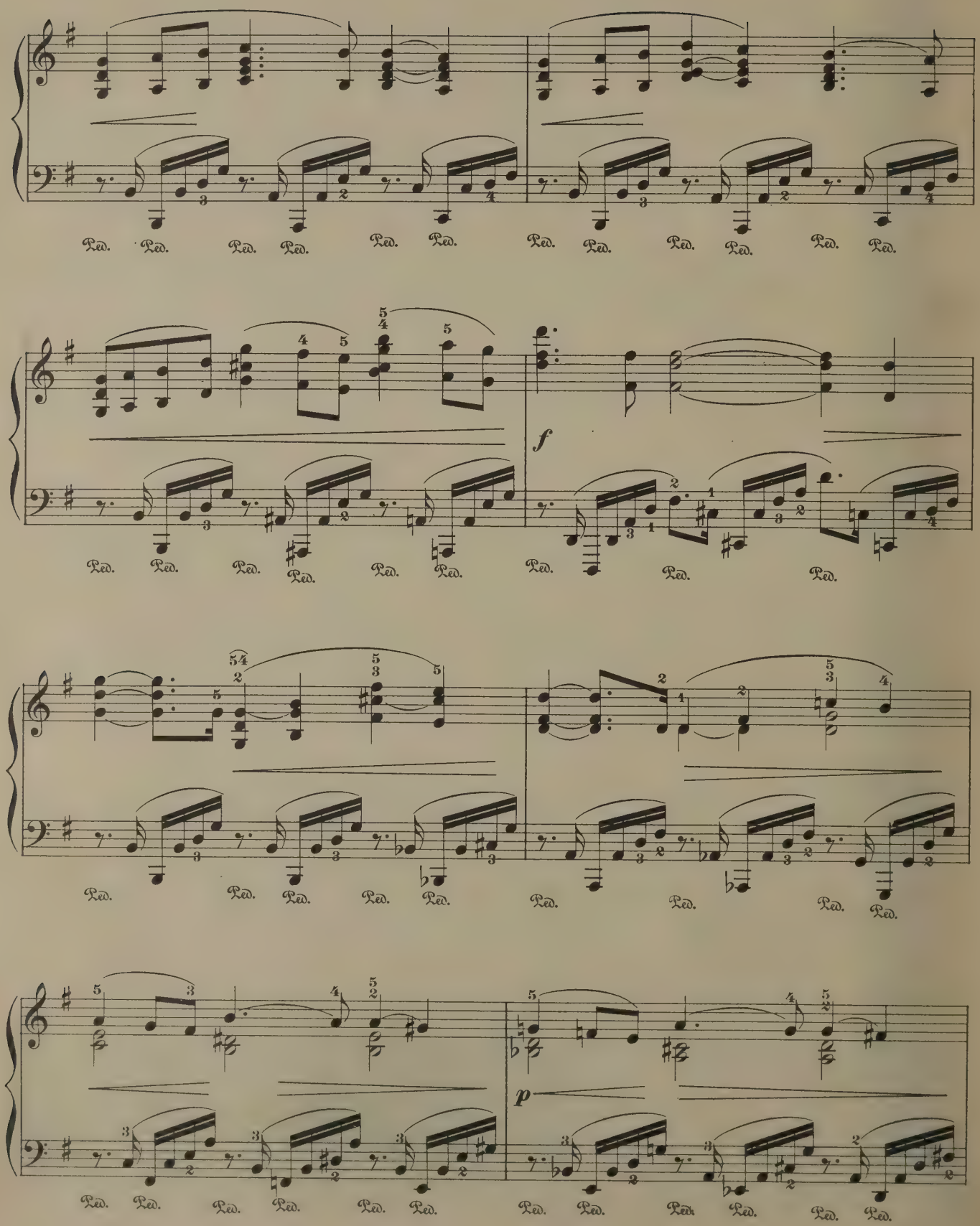
Christian Sinding. Op. 24, № 1.

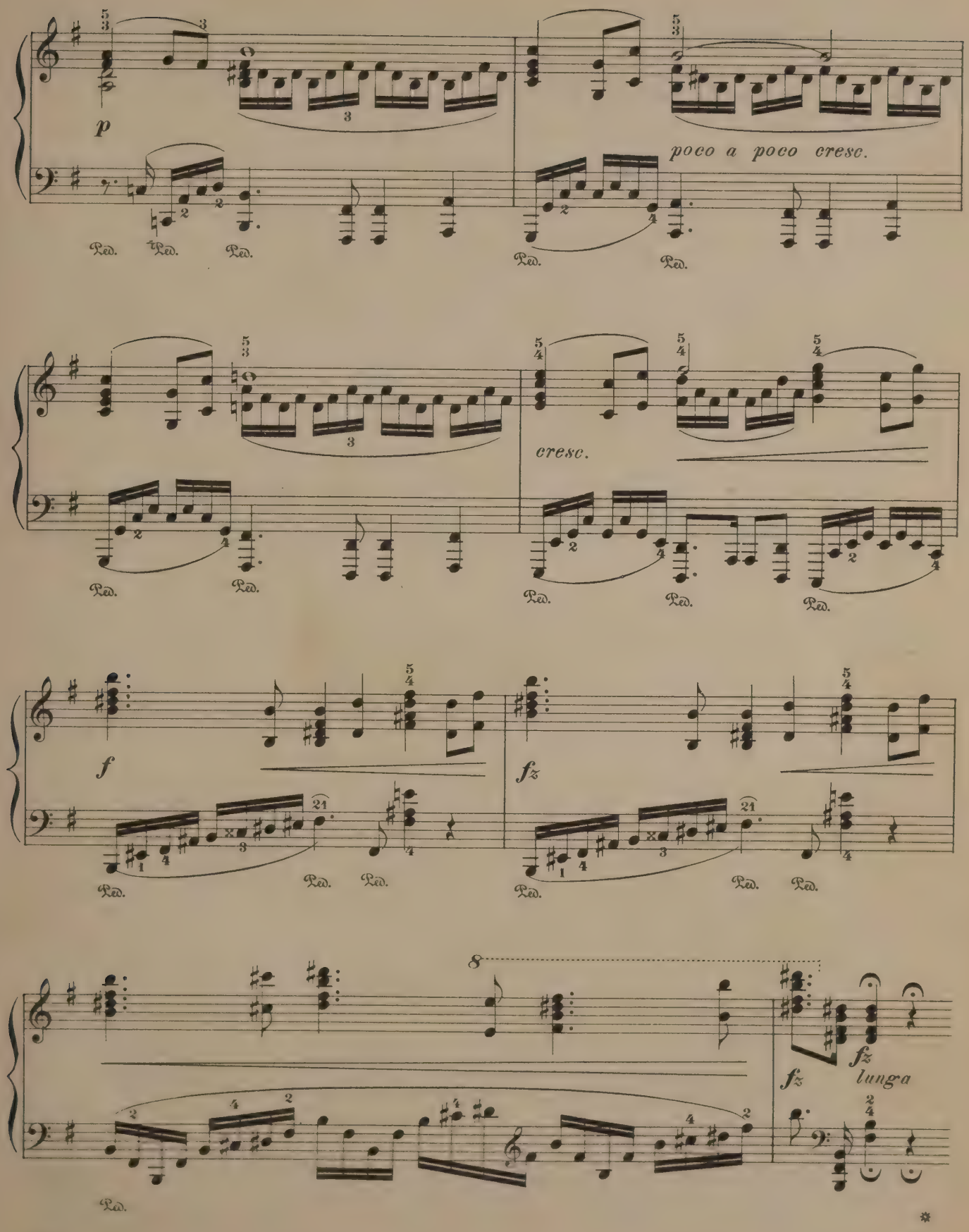


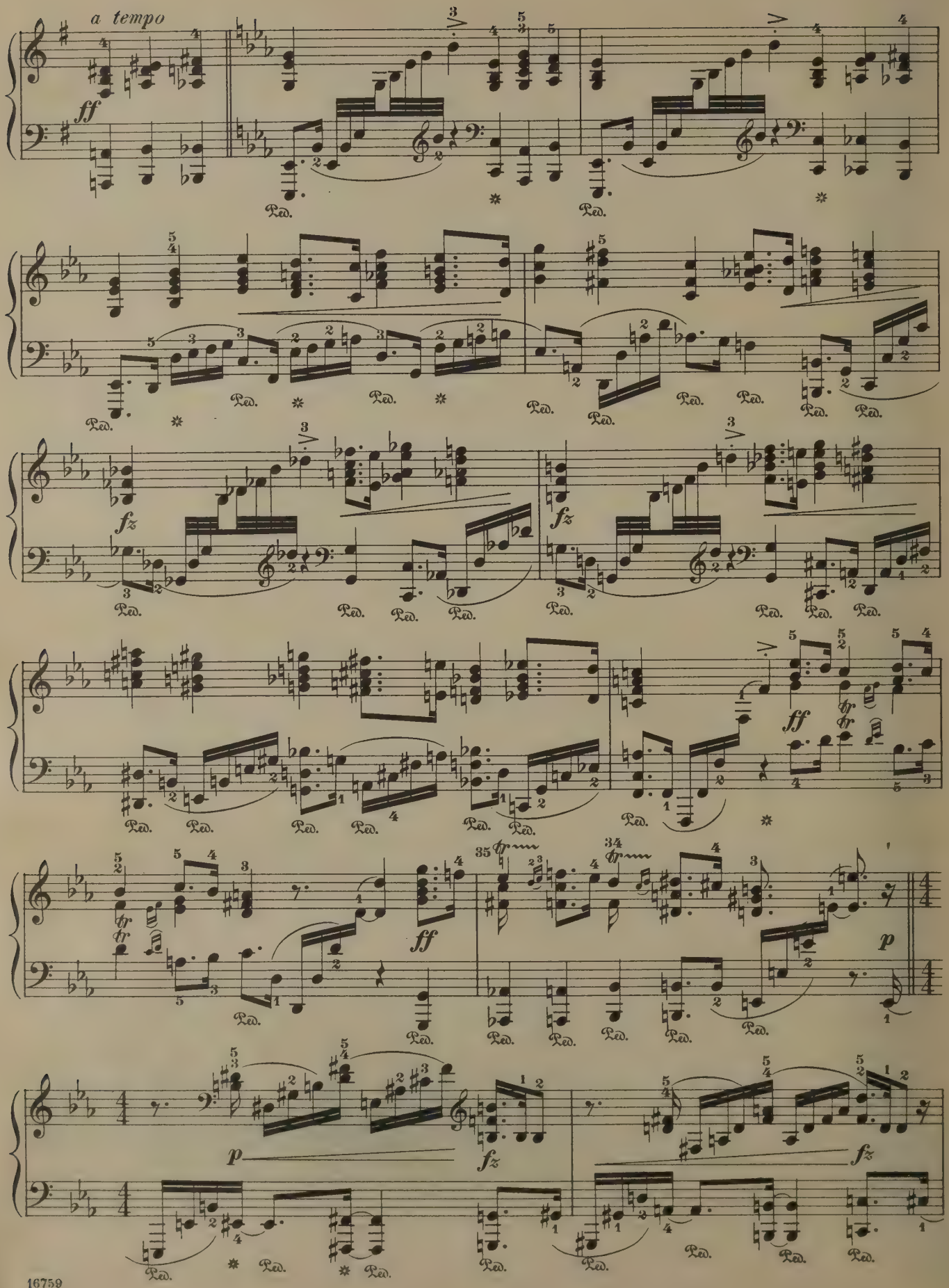
Copyright, 1904, by G. Schirmer.

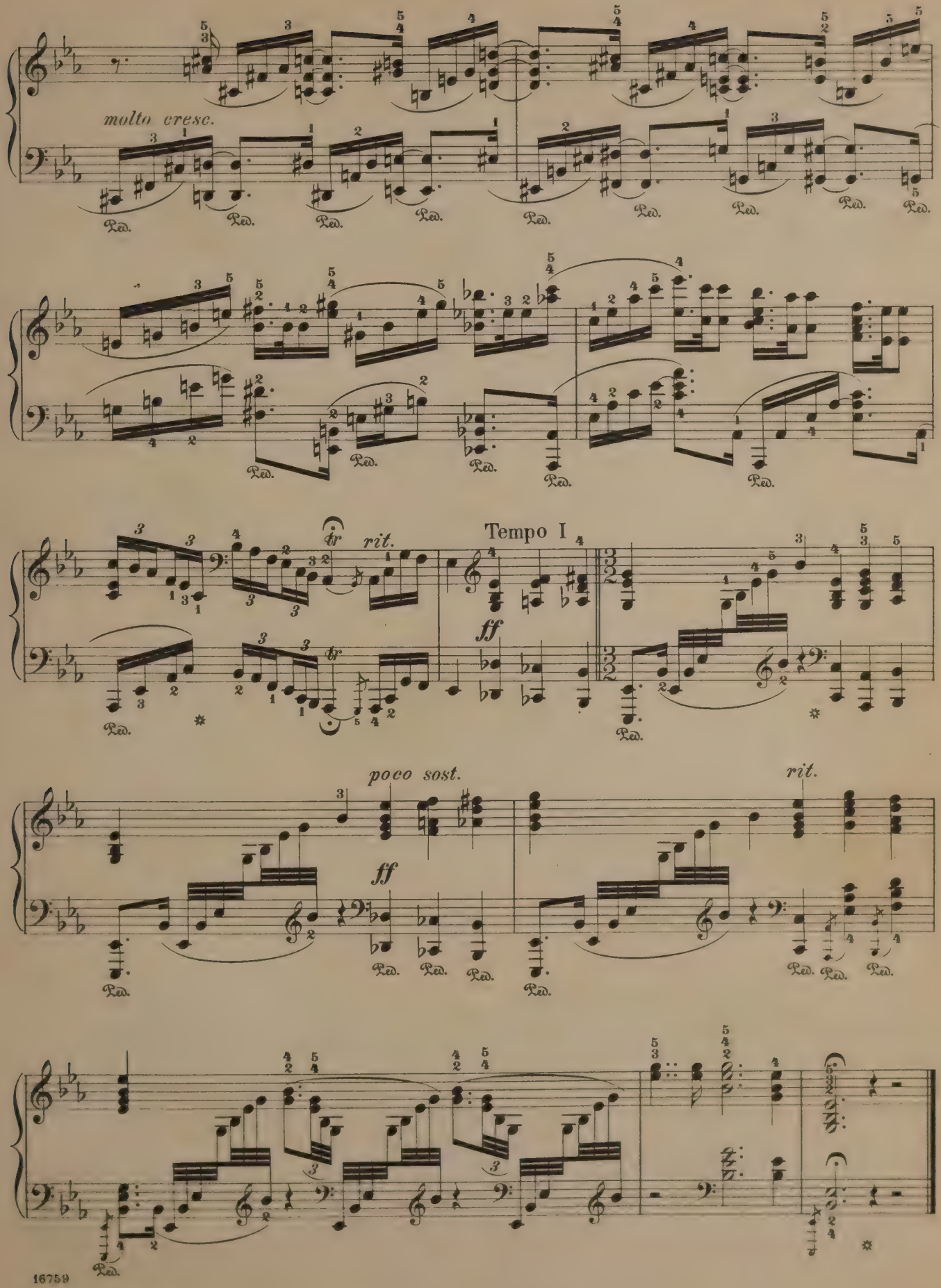

fz
p
f
fz
un poco rit.
a tempo
p
molto cresc.
ff
Ped.


fz
fz
p
mp


Ped.
f
p

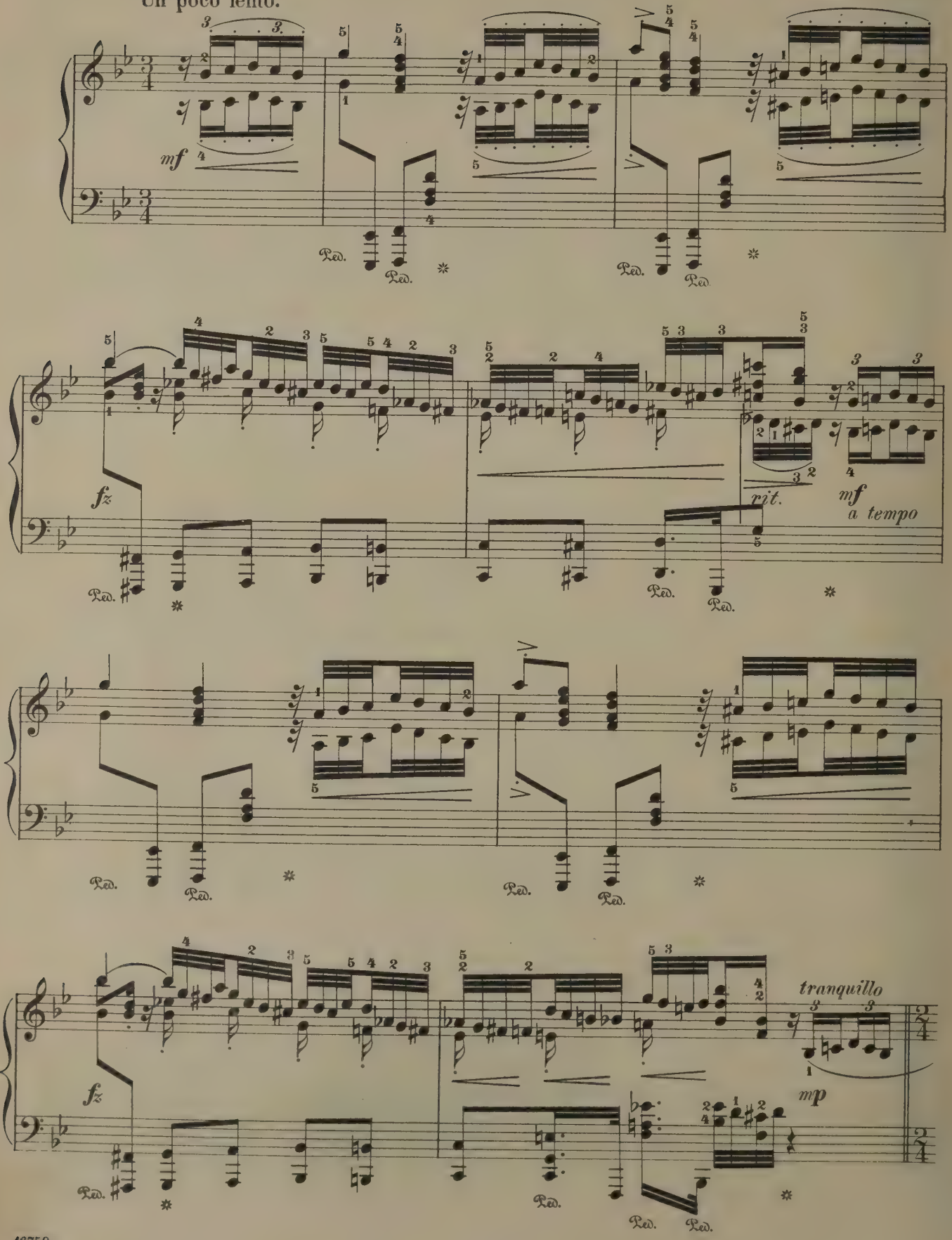

p
poco a poco cresc.
cresc.
f
fz
fz
fz
lunga
8
Ped.


a tempo
ff
fz
p
Ped.


molto cresc.
Ped.
tr
rit.
Tempo I
ff
poco sost.
ff
rit.

II.

Un poco lento.

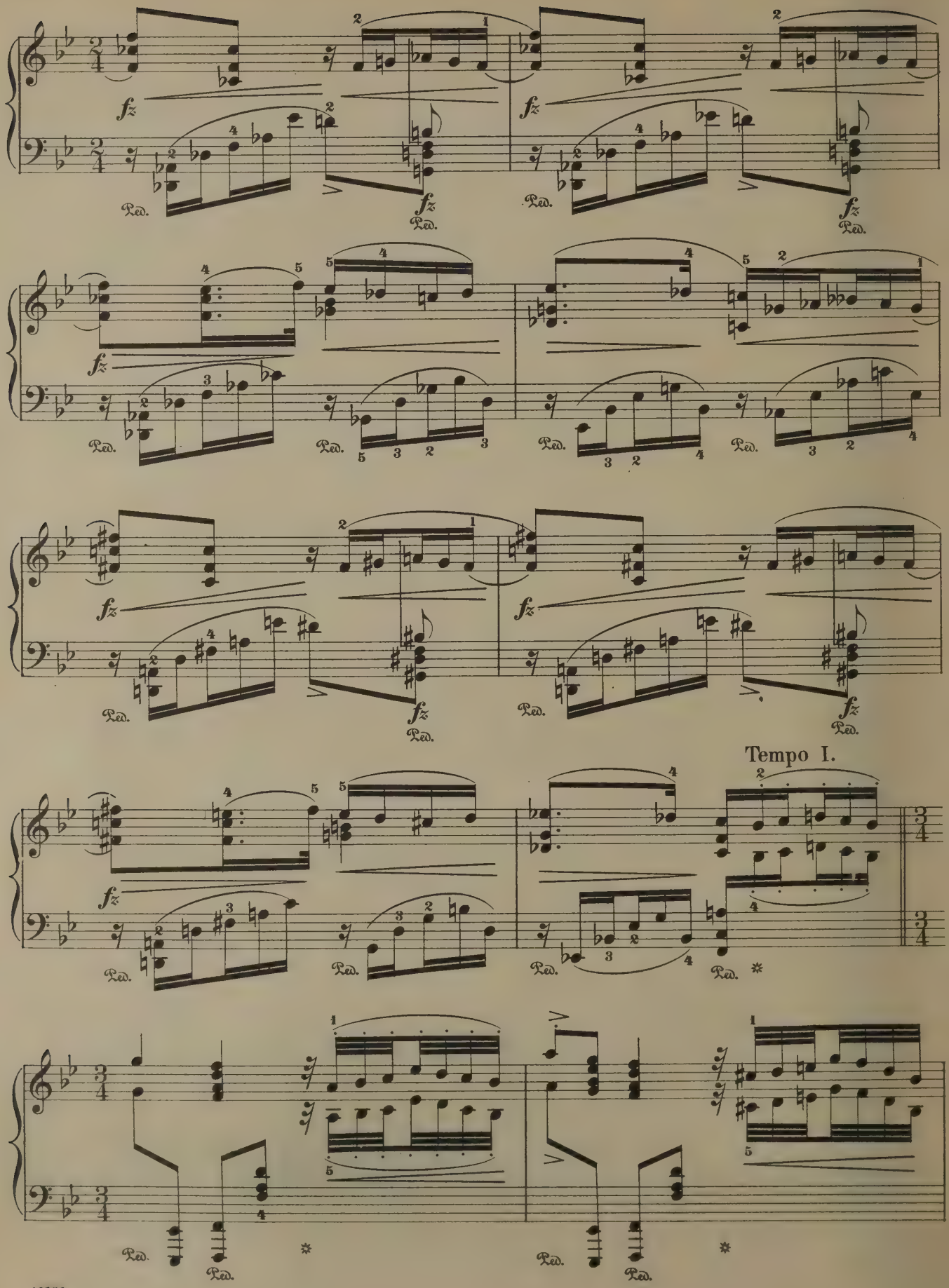


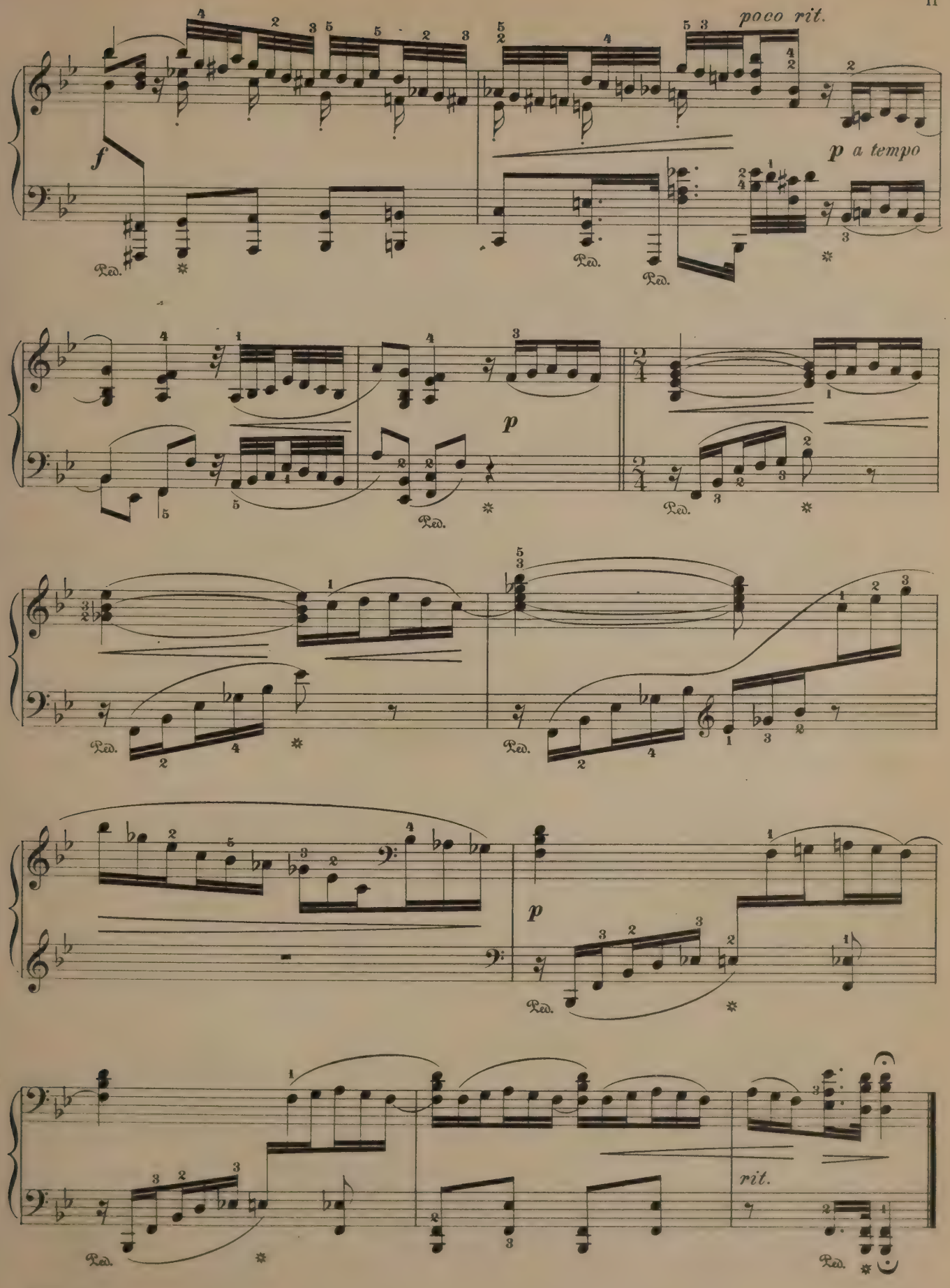
Ped.
Ped.

Ped.
Ped.
Ped.
Ped.

Ped.
Ped.

Ped.
Ped.
Ped.
Ped.
Ped.

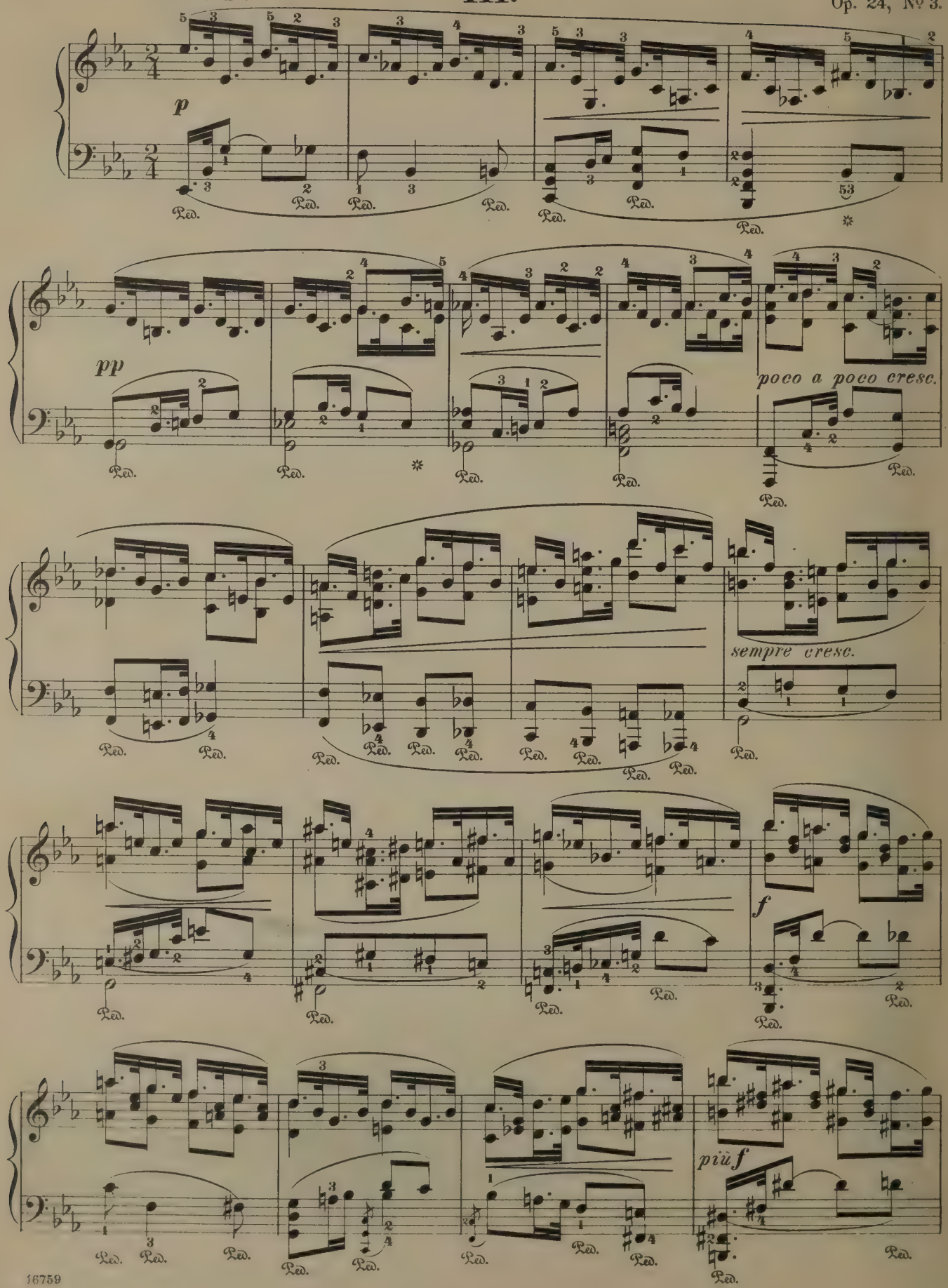

Tempo I.

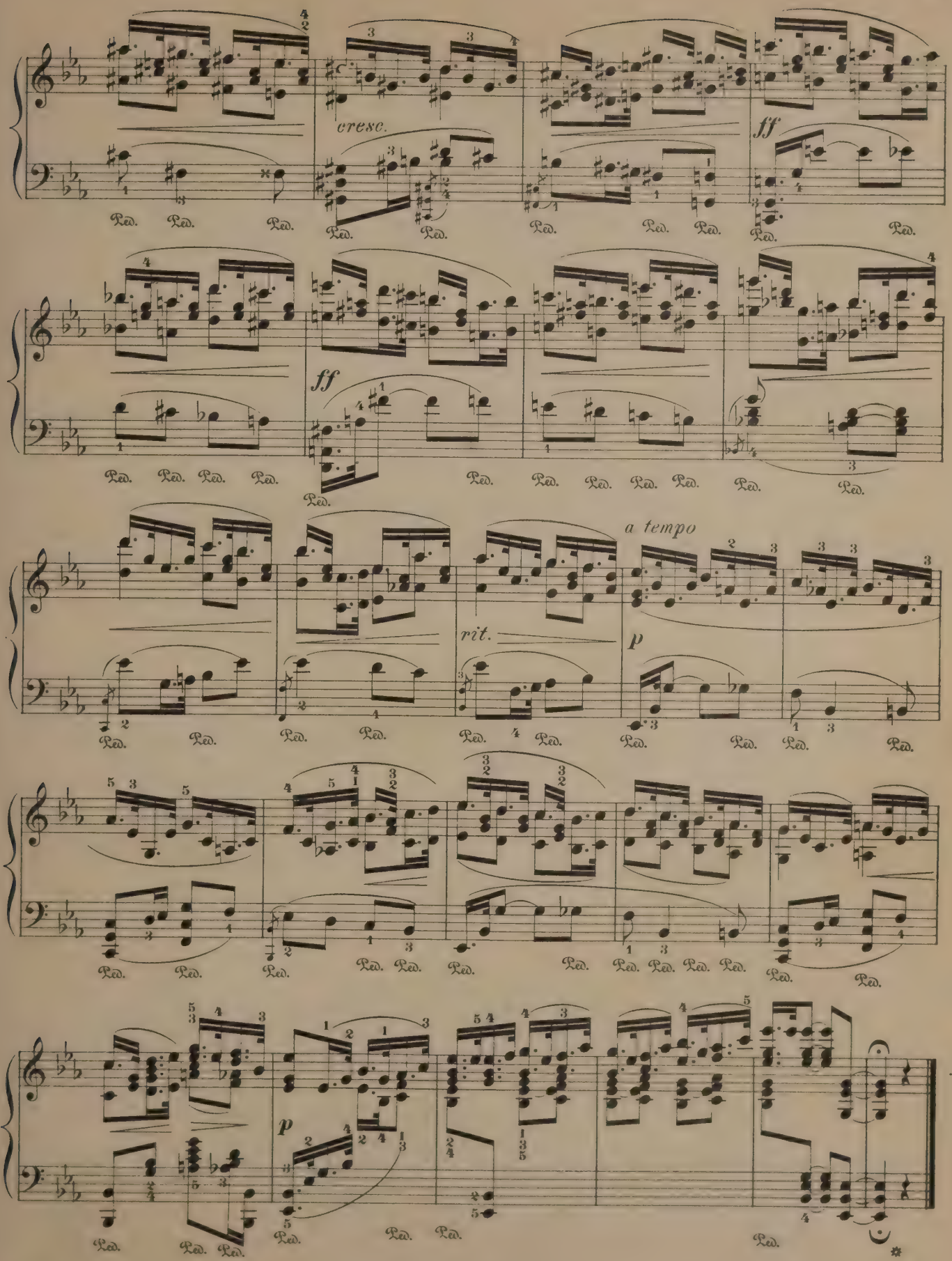

poco rit.
f
p a tempo
p
p
rit.

Andantino.

III.

Op. 24, № 3.

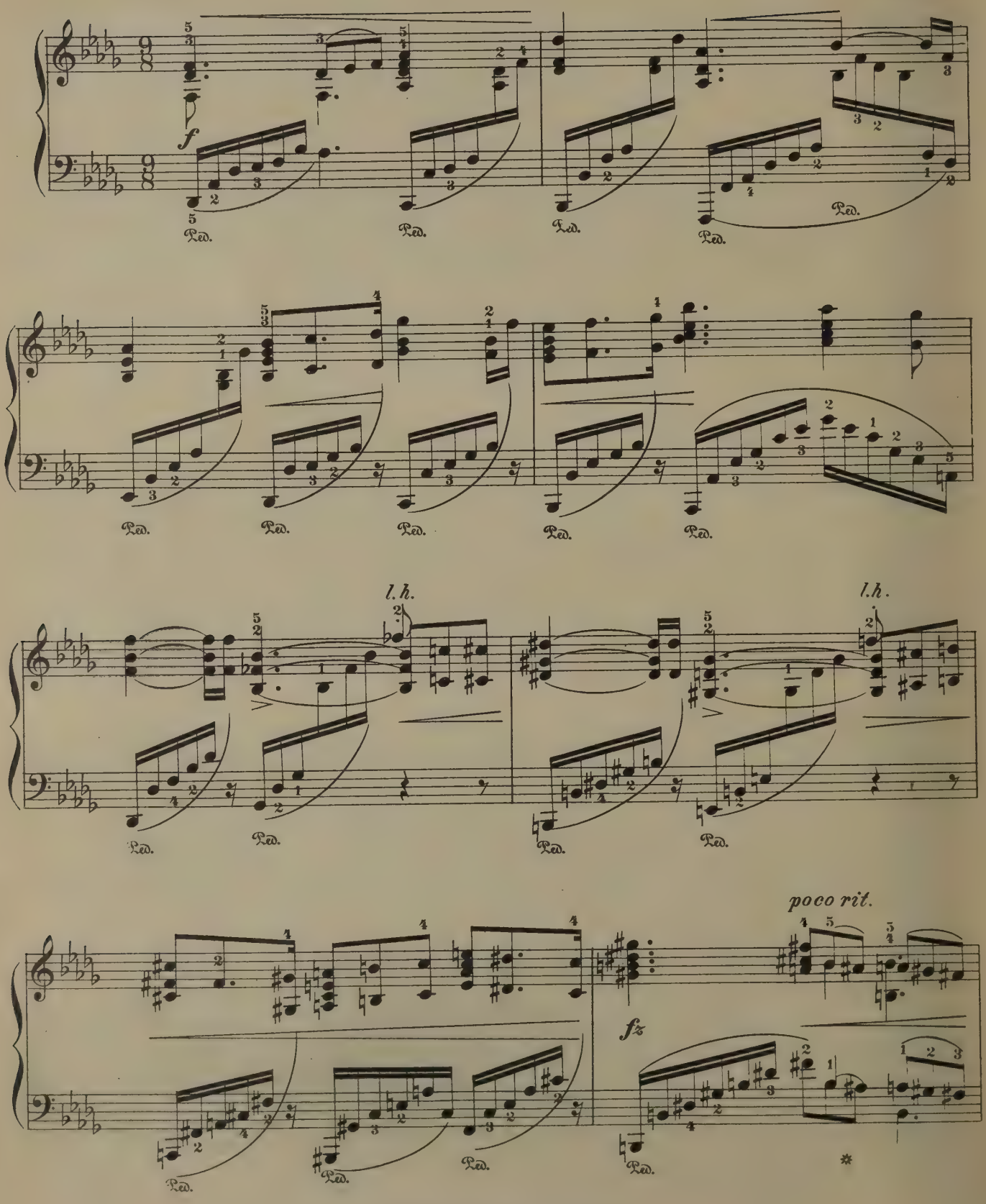



cresc.
ff
ff
a tempo
rit.
p
p

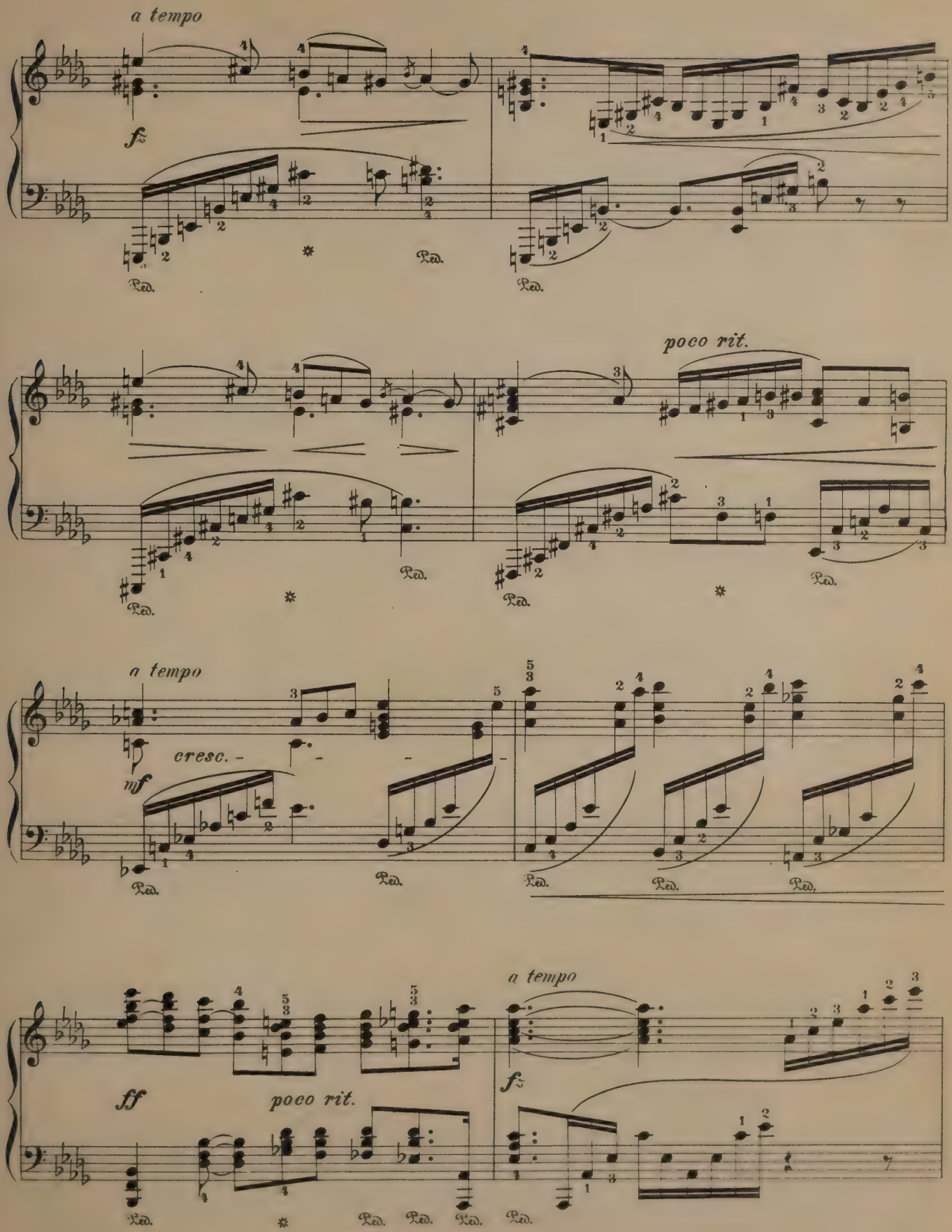
IV.

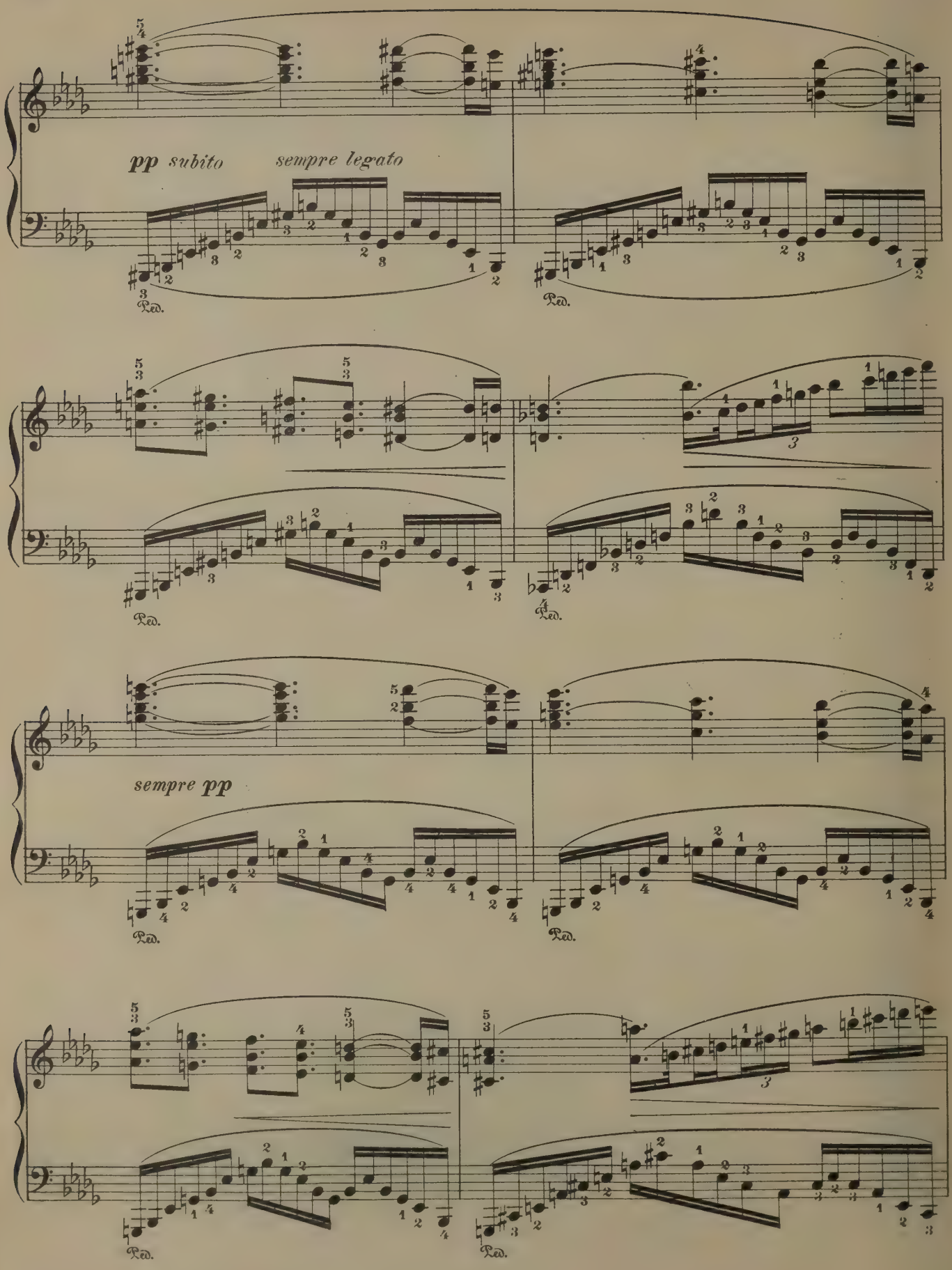
Con fuoco.

Op. 25, Nº 1.

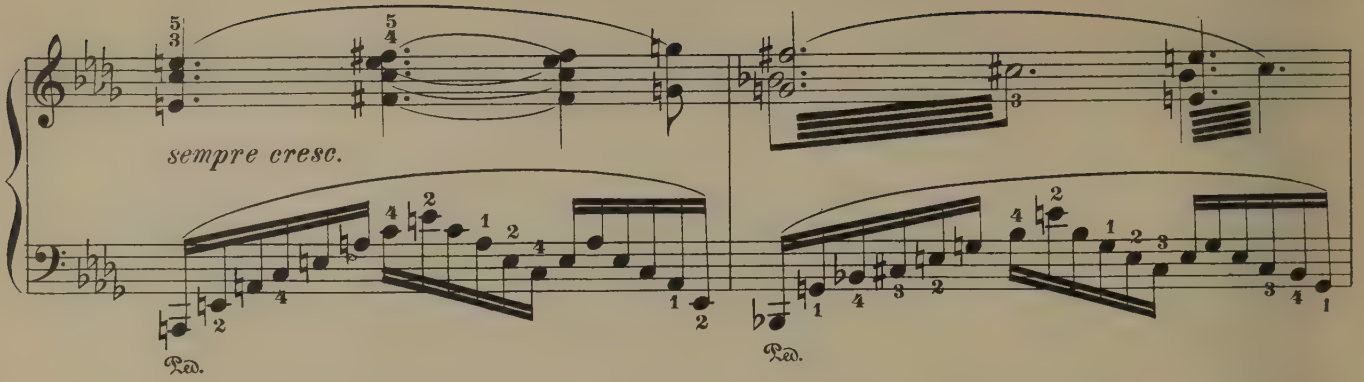


Copyright, 1904, by G. Schirmer


a tempo
fz
Ped.
poco rit.
a tempo
mf
cresc.
a tempo
ff
poco rit.
fz


pp subito
sempre legato
Ped.
Ped.
Ped.
Ped.
sempre pp
Ped.
Ped.
Ped.
Ped.

Ped.
Ped.
Ped.
Ped.
pp poco a poco cresc.
Ped.
Ped.
Ped.
Ped.

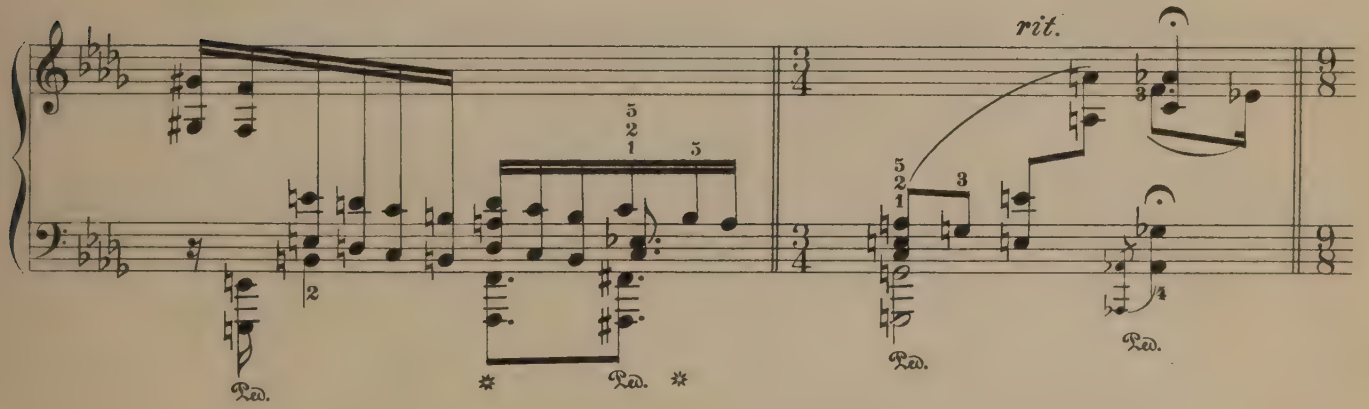

sempre cresc.
Ped.
Ped.

Ped.
Ped.

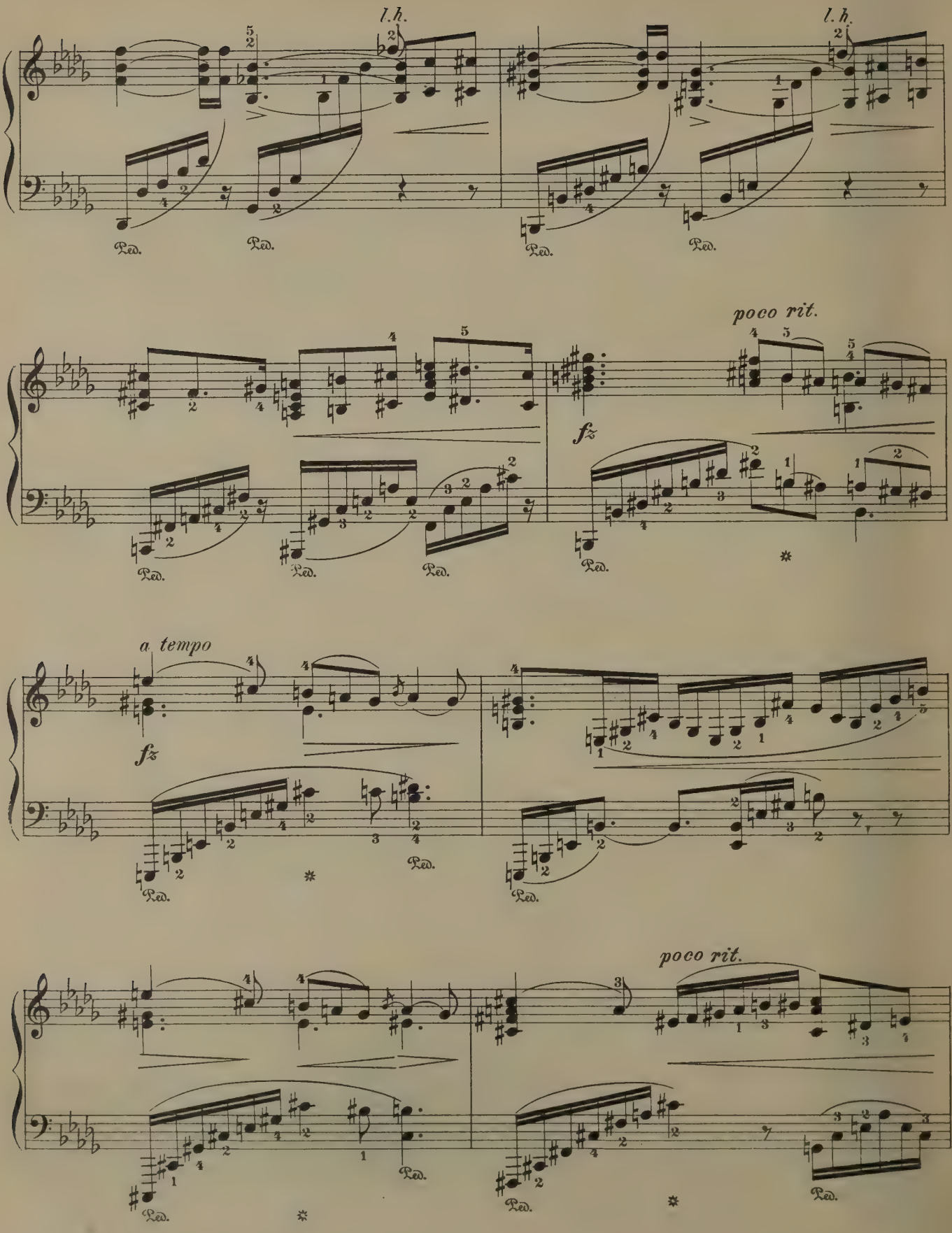
sempre cresc.
Ped.
Ped.

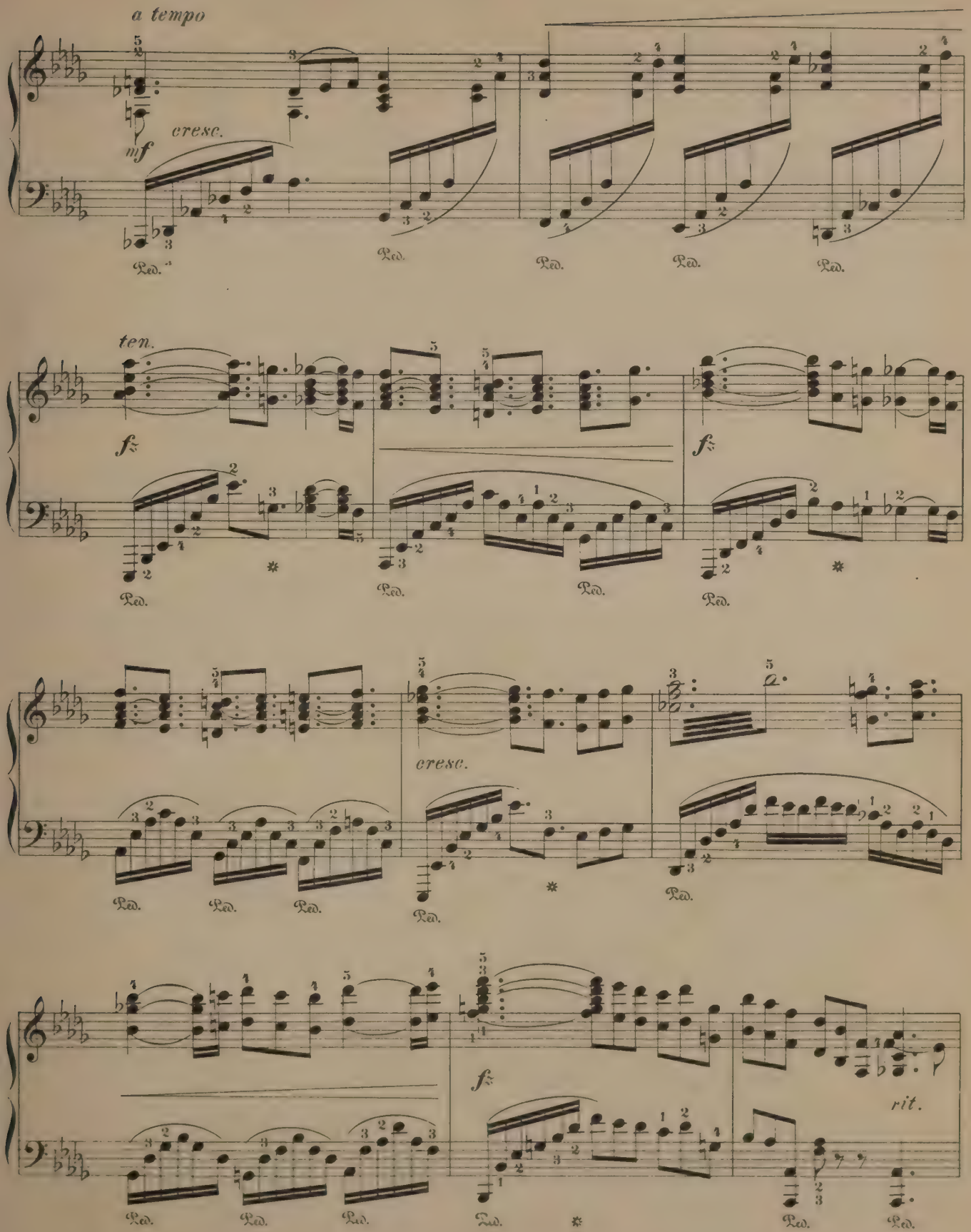
Ped.
Ped.

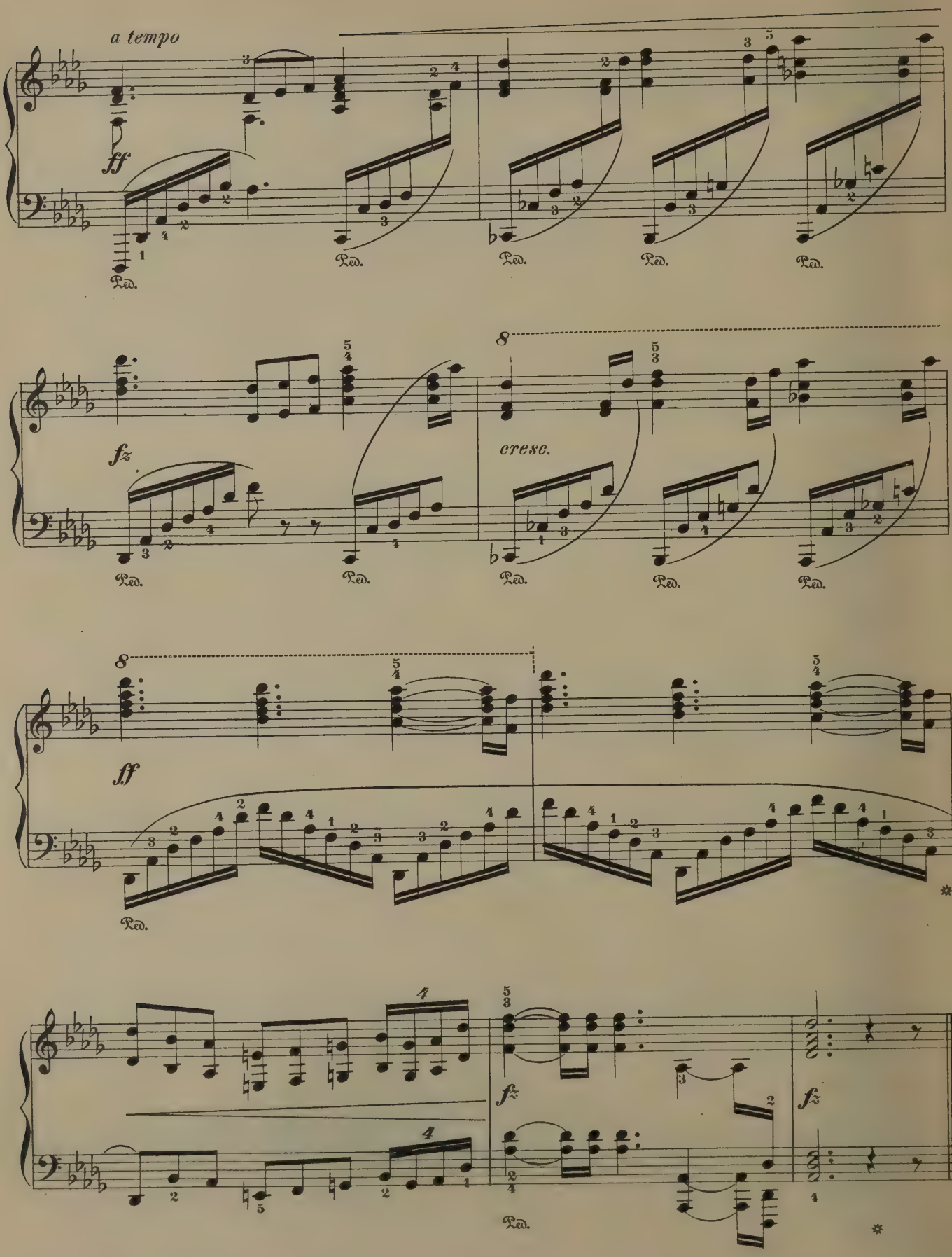
Largamente.



Tempo I.


l.h.
l.h.
Ped.
poco rit.
fz
a tempo
poco rit.

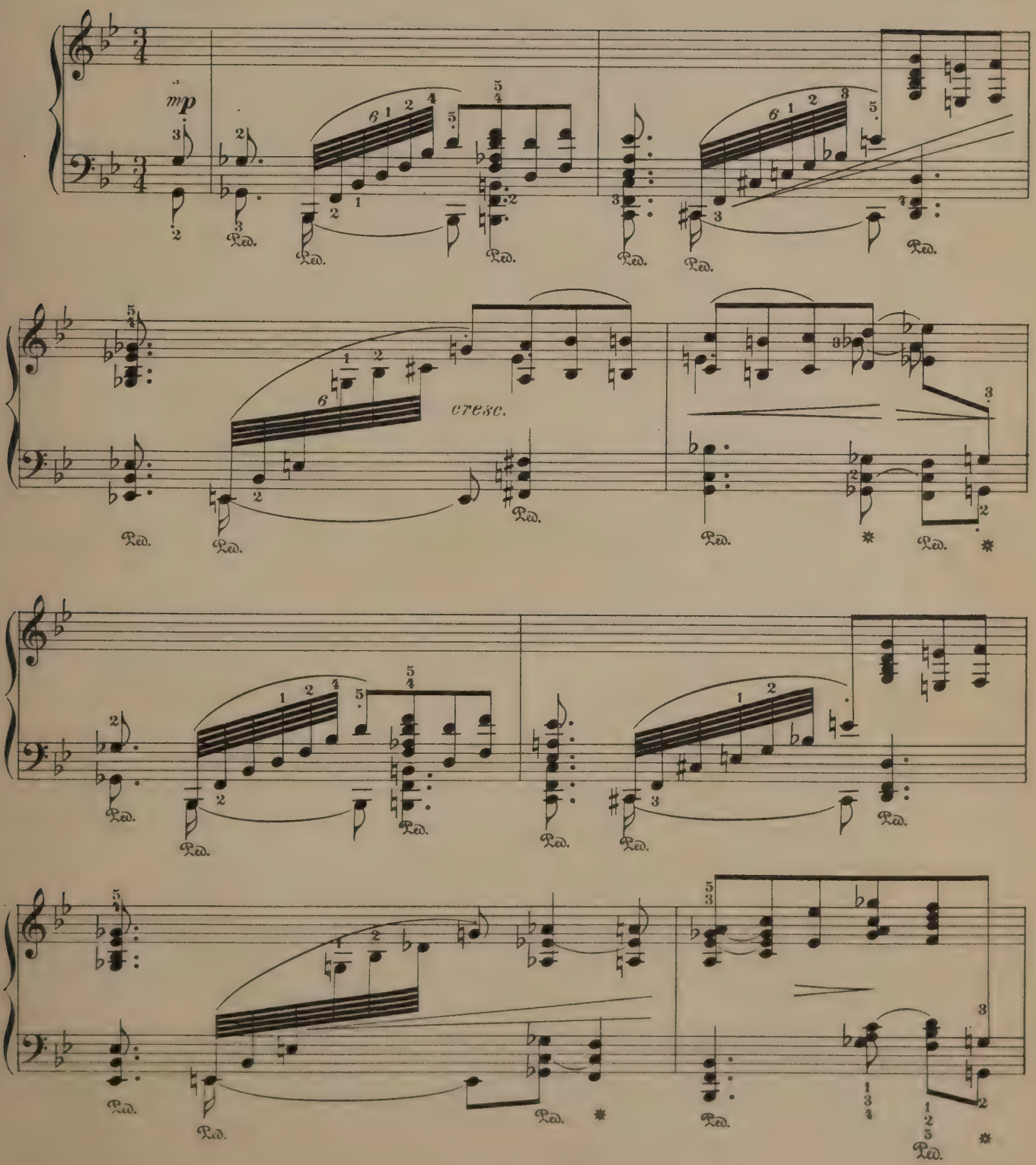

a tempo
cresc.
mf
ten.
fz
cresc.
fz
rit.
Ped.

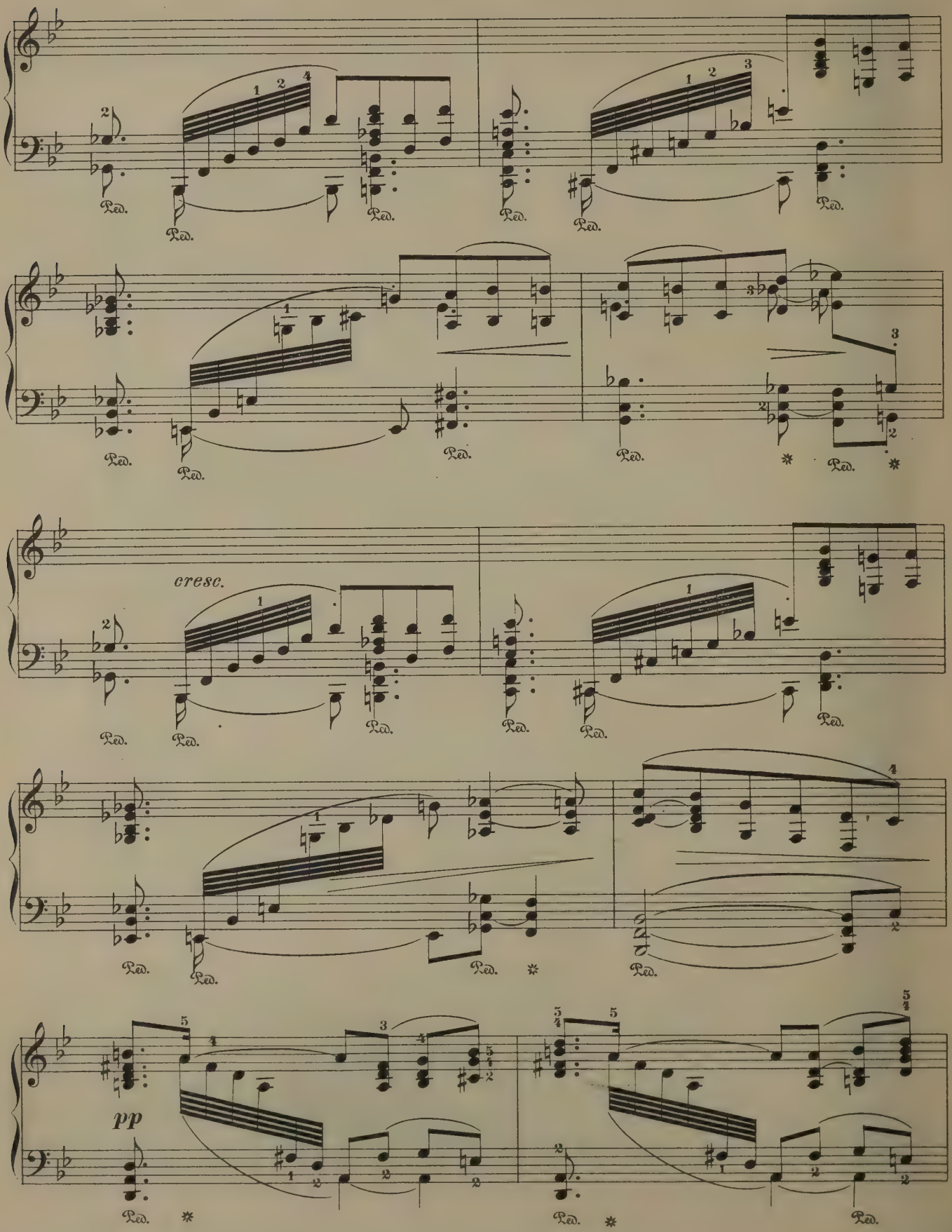

a tempo
ff
Ped.
fz
cresc.
8
ff
fz
fz

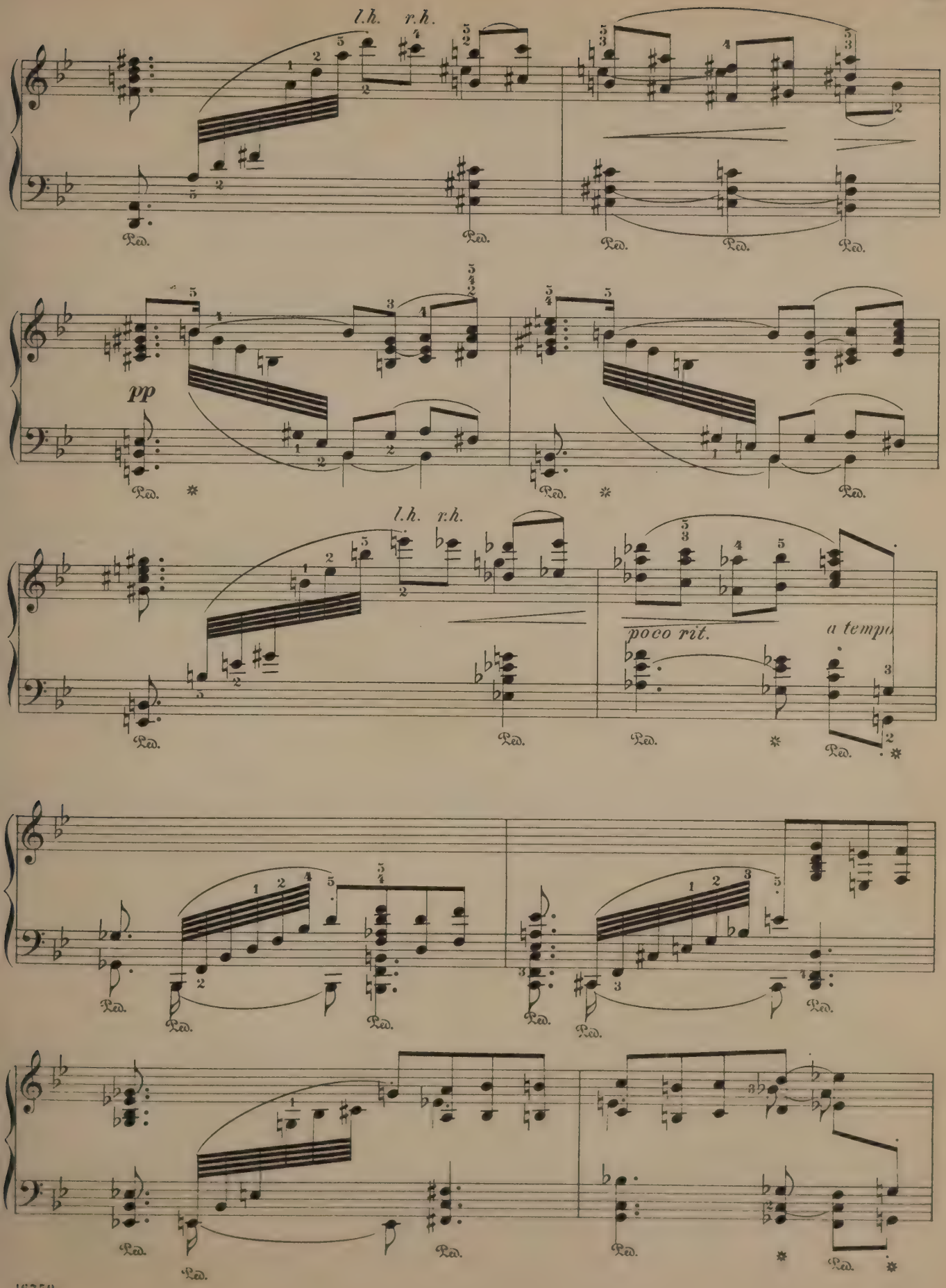
V.

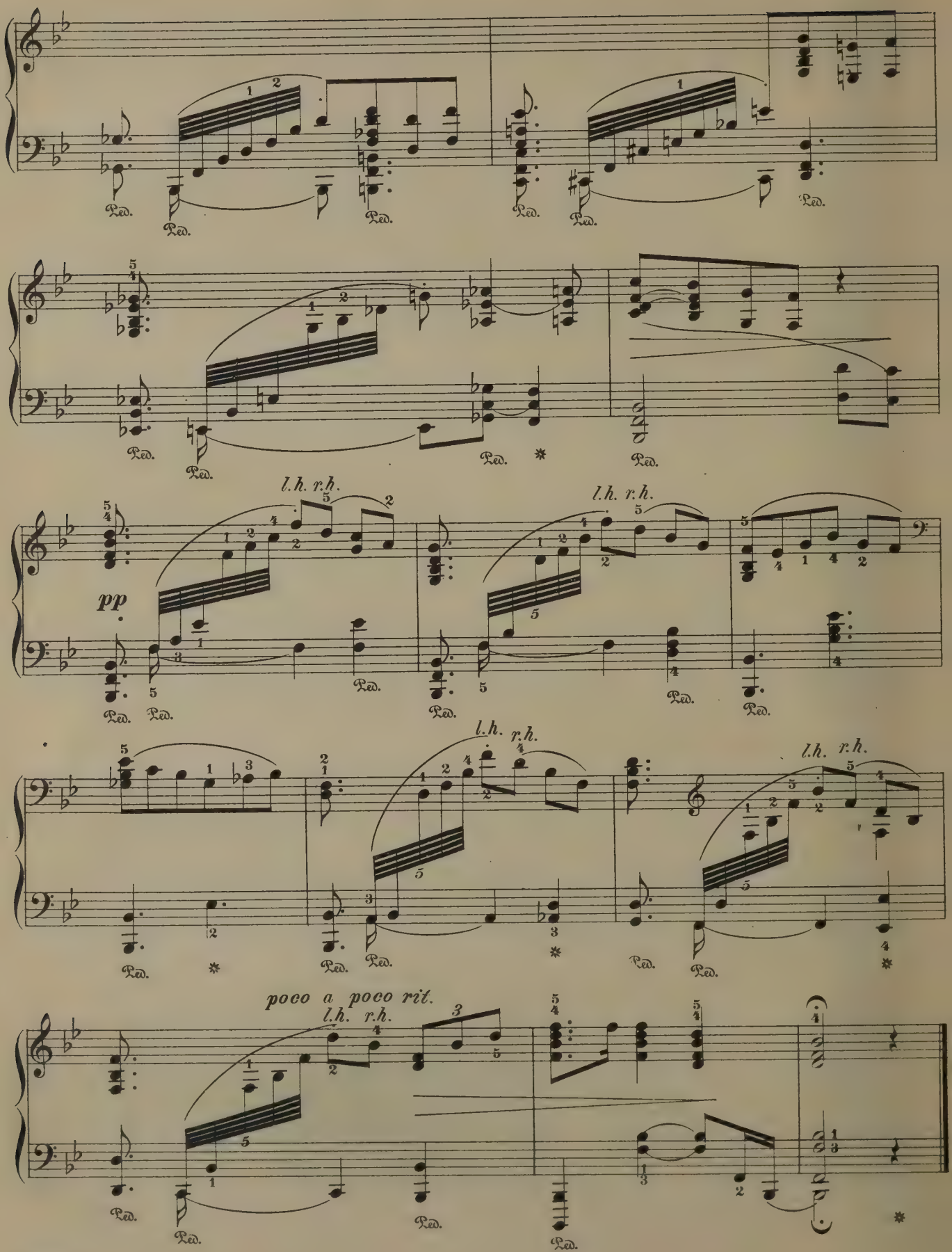
Allegretto.

Op. 25, №2.



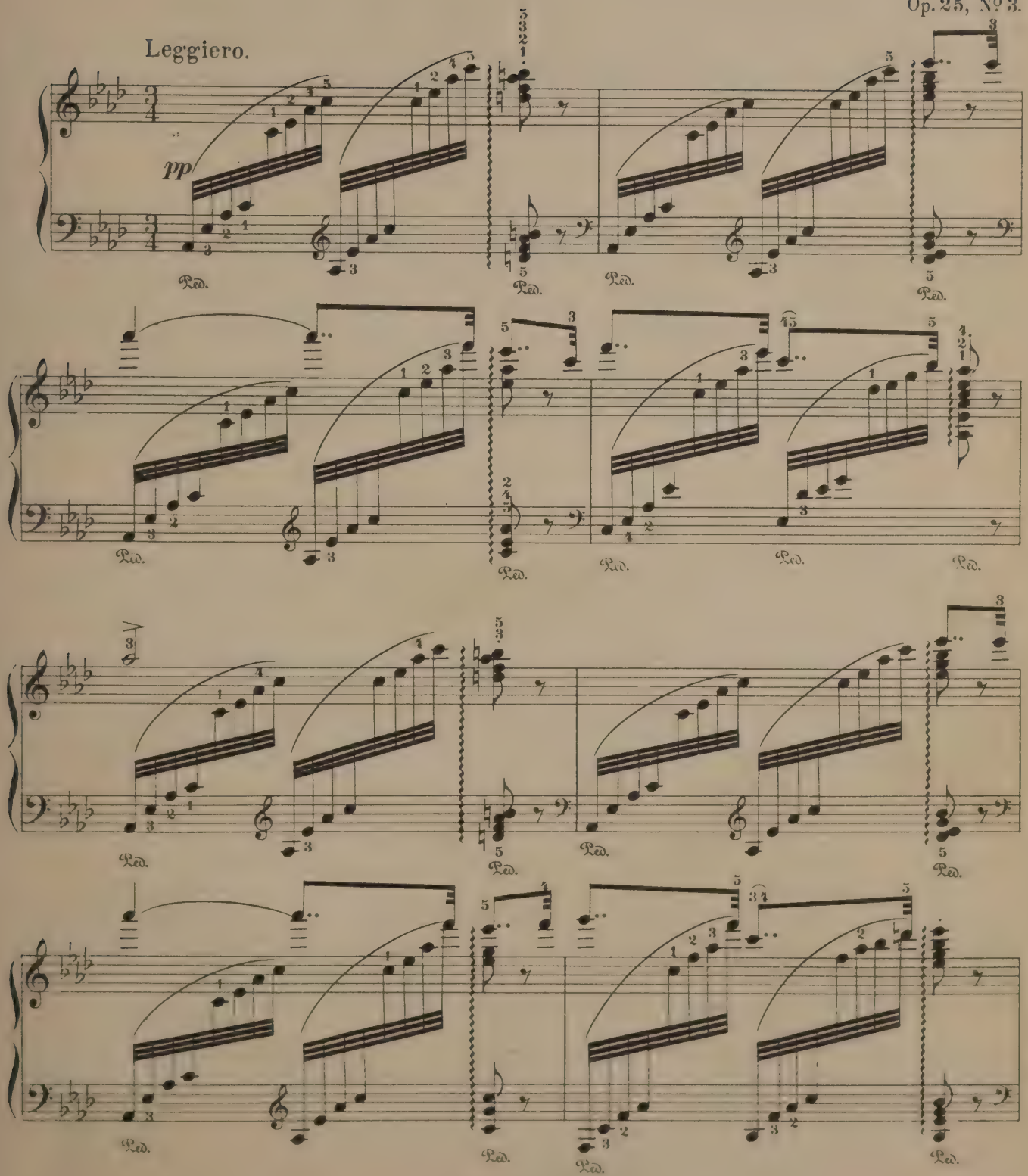

cresc.
pp
Ped.


l.h. r.h.
pp
l.h. r.h.
poco rit.
a tempo

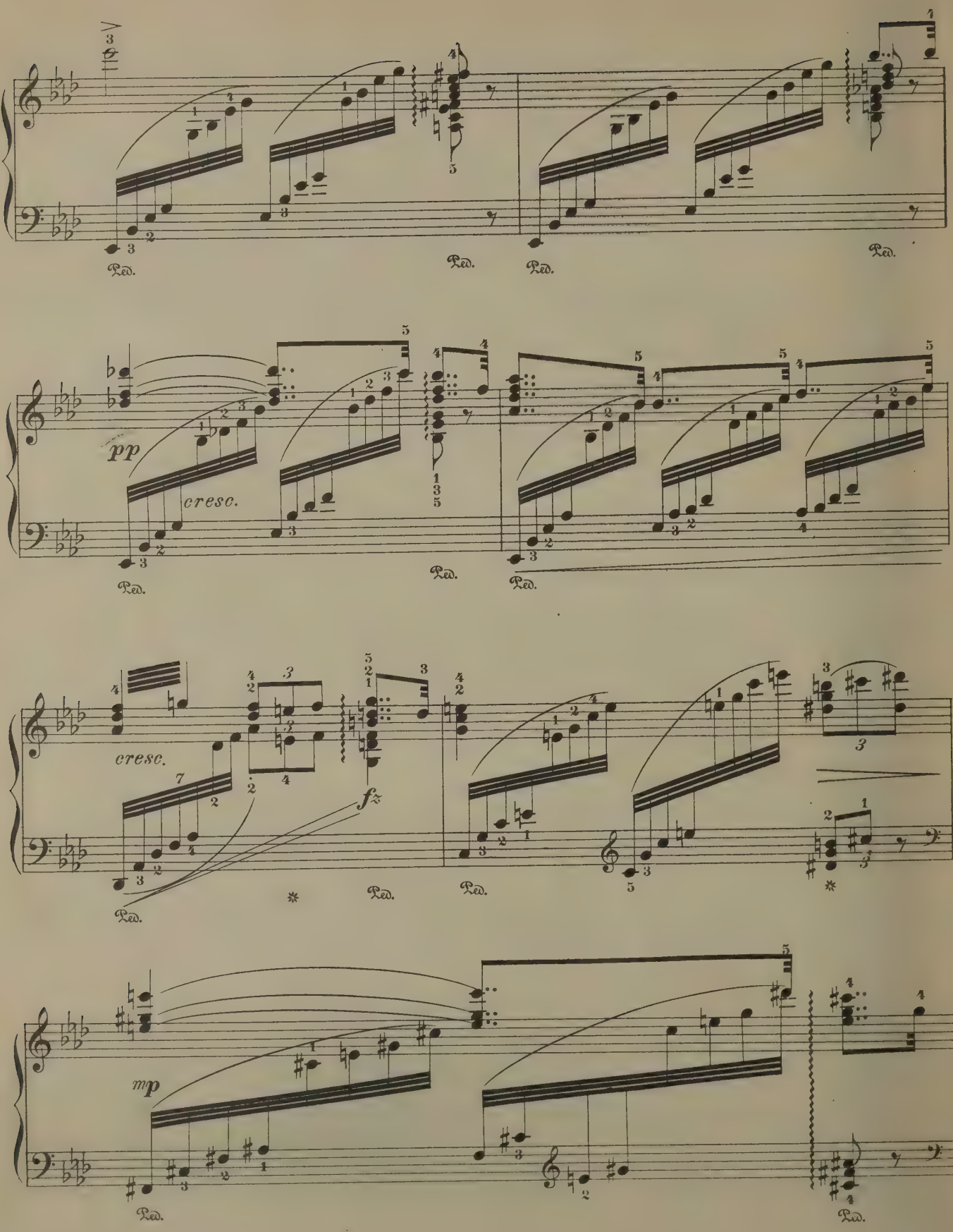

l.h. r.h.
pp
poco a poco rit.

VI.

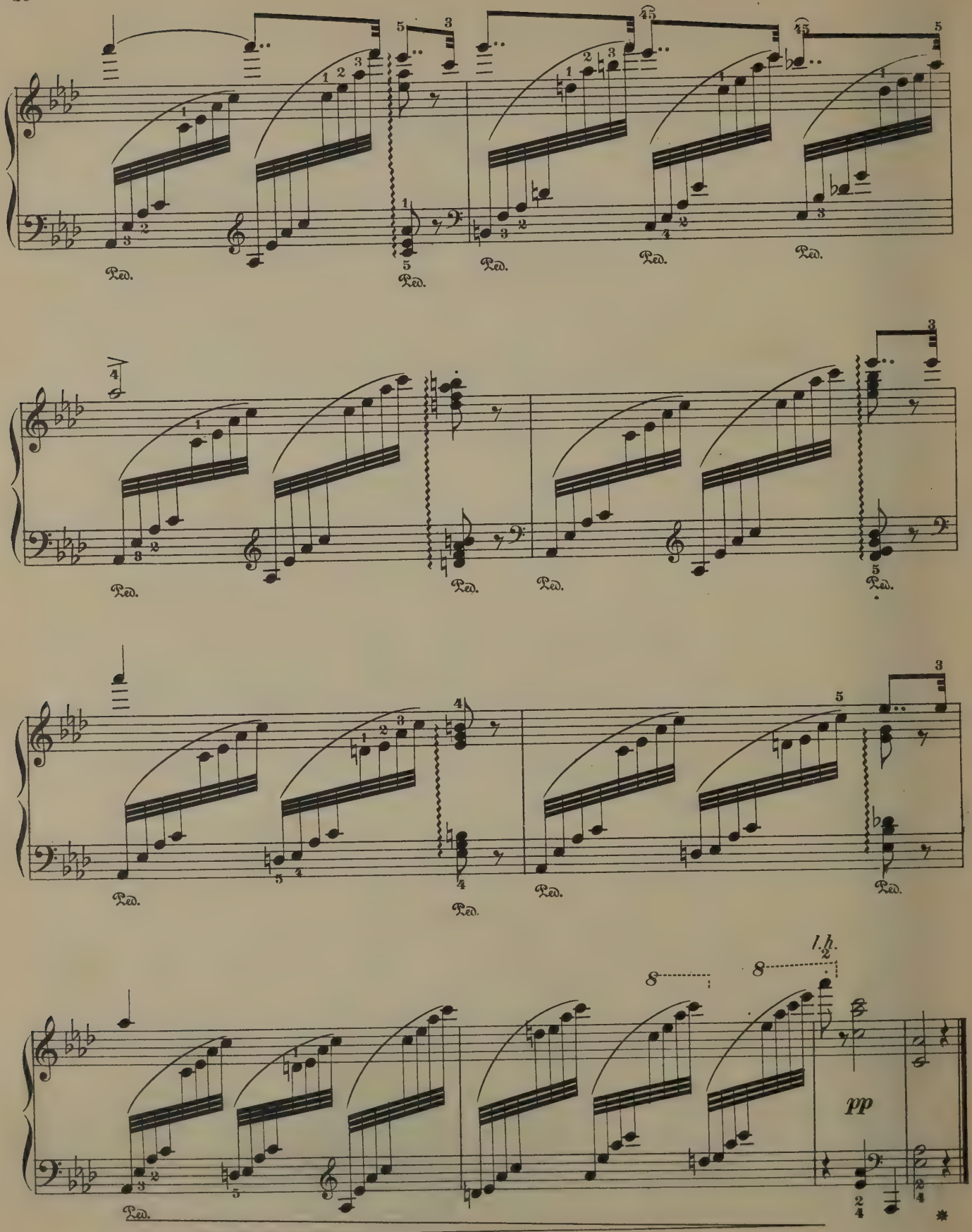
Op. 25, № 3.



Copyright, 1904, by G. Schirmer.

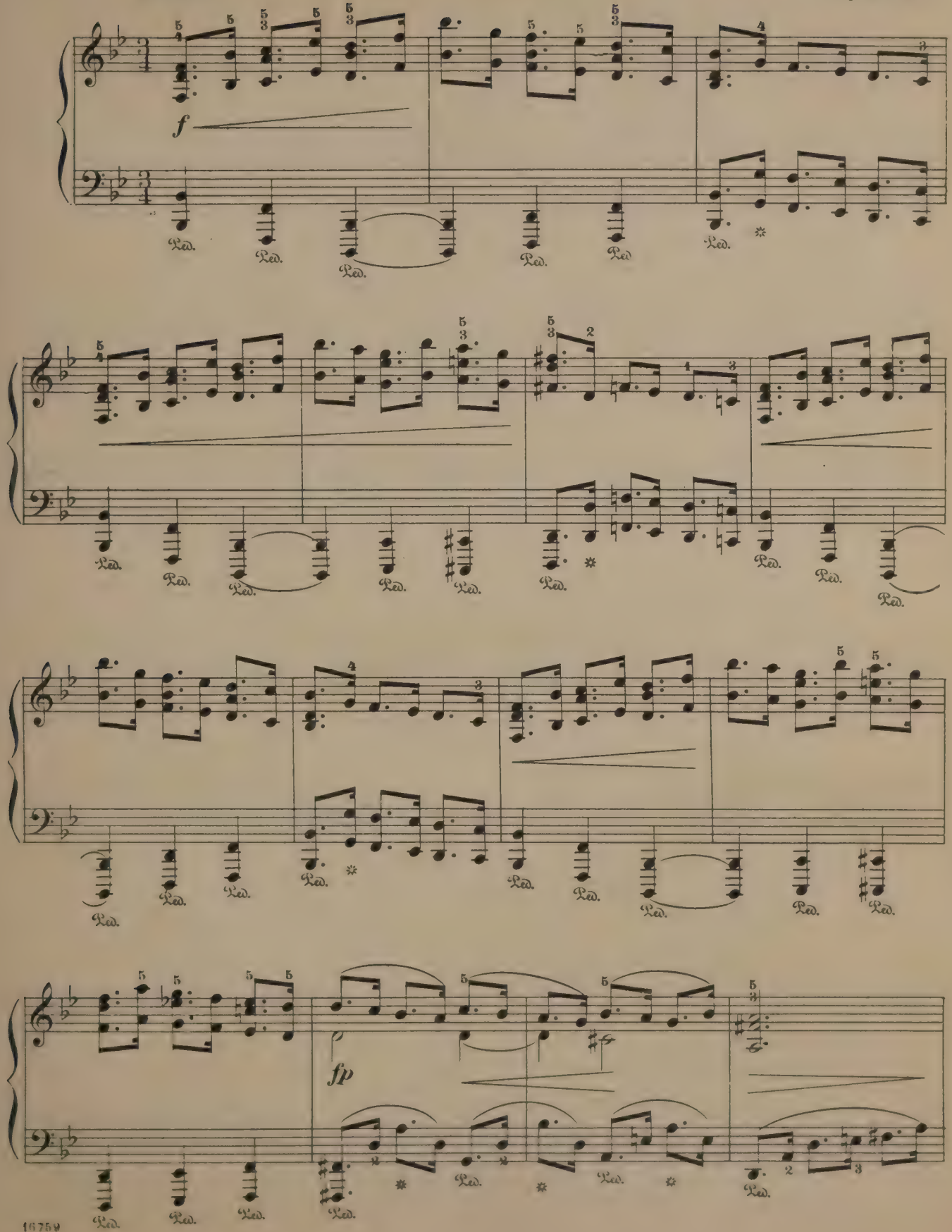

Ped.
Ped.
Ped.
Ped.
pp
cresc.
Ped.
Ped.
cresc.
fz
Ped.
Ped.
Ped.
mp
Ped.
Ped.

cresc.
pp


Ped.
l.h.
pp

VII.

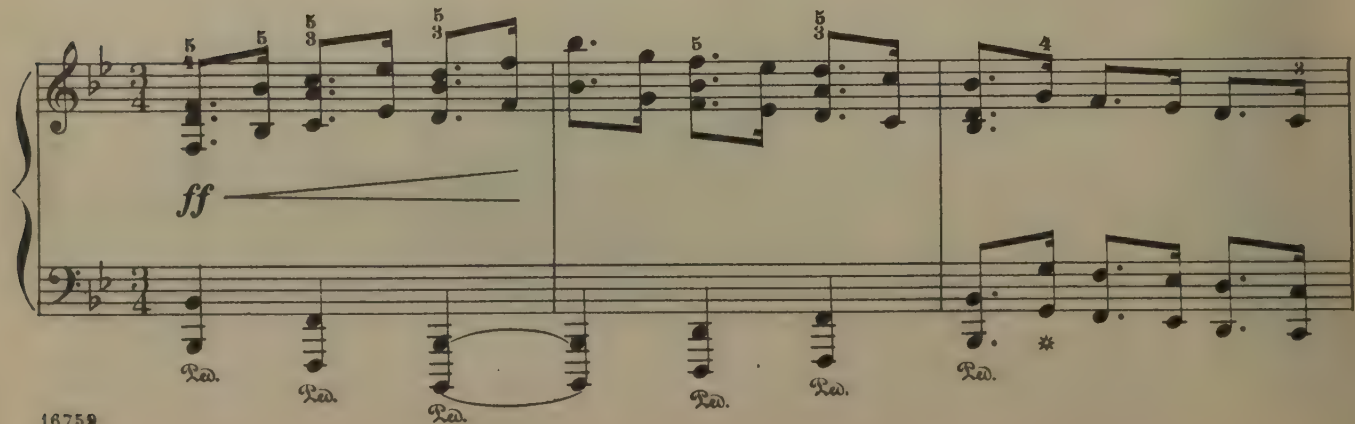
Marcato. Op. 25, №4.

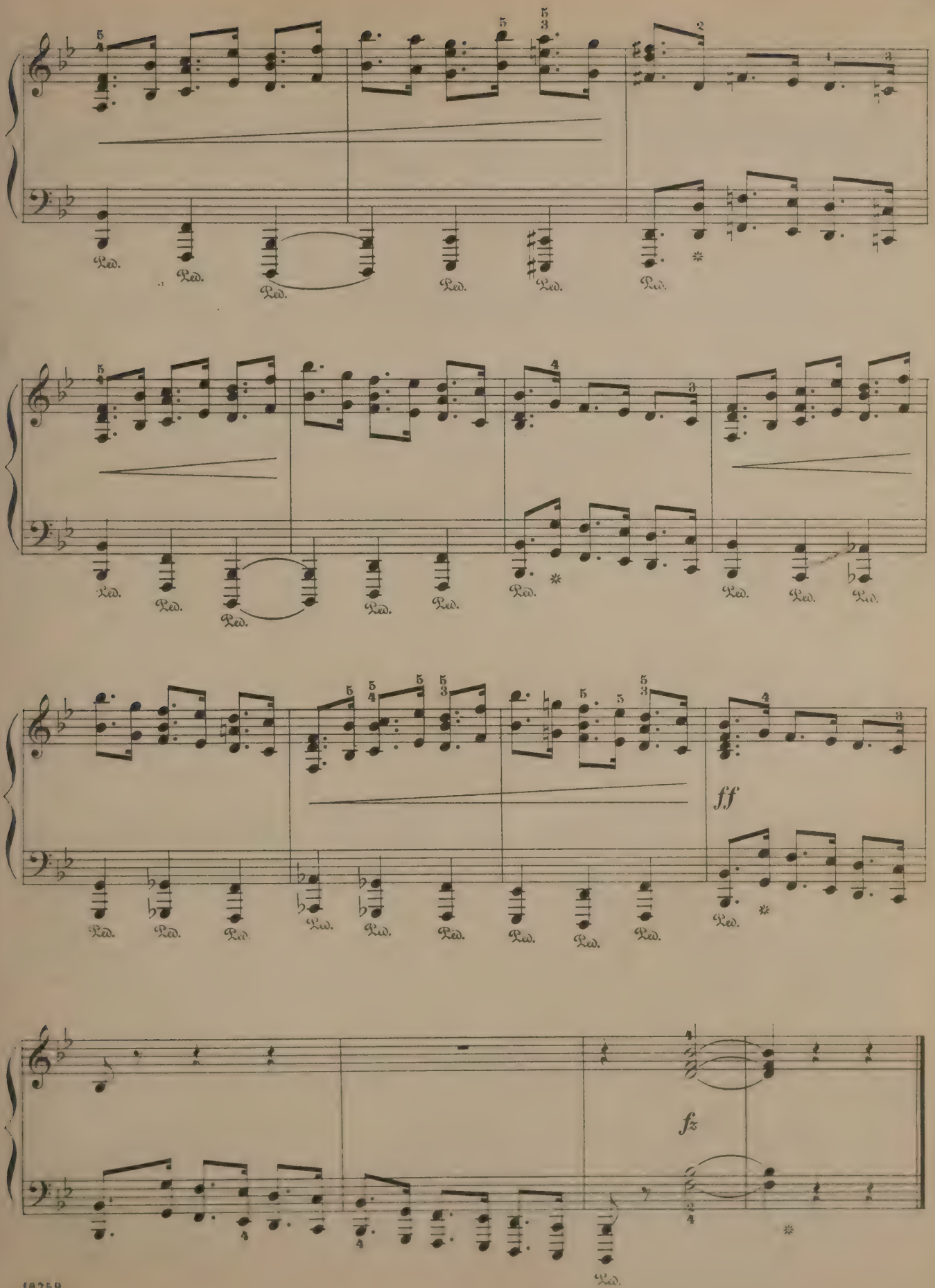


Ped.
Ped.
Ped.
Ped.

Ped.
Ped.
Ped.
Ped.

fz
Ped.
Ped.
Ped.
Ped.
Ped.

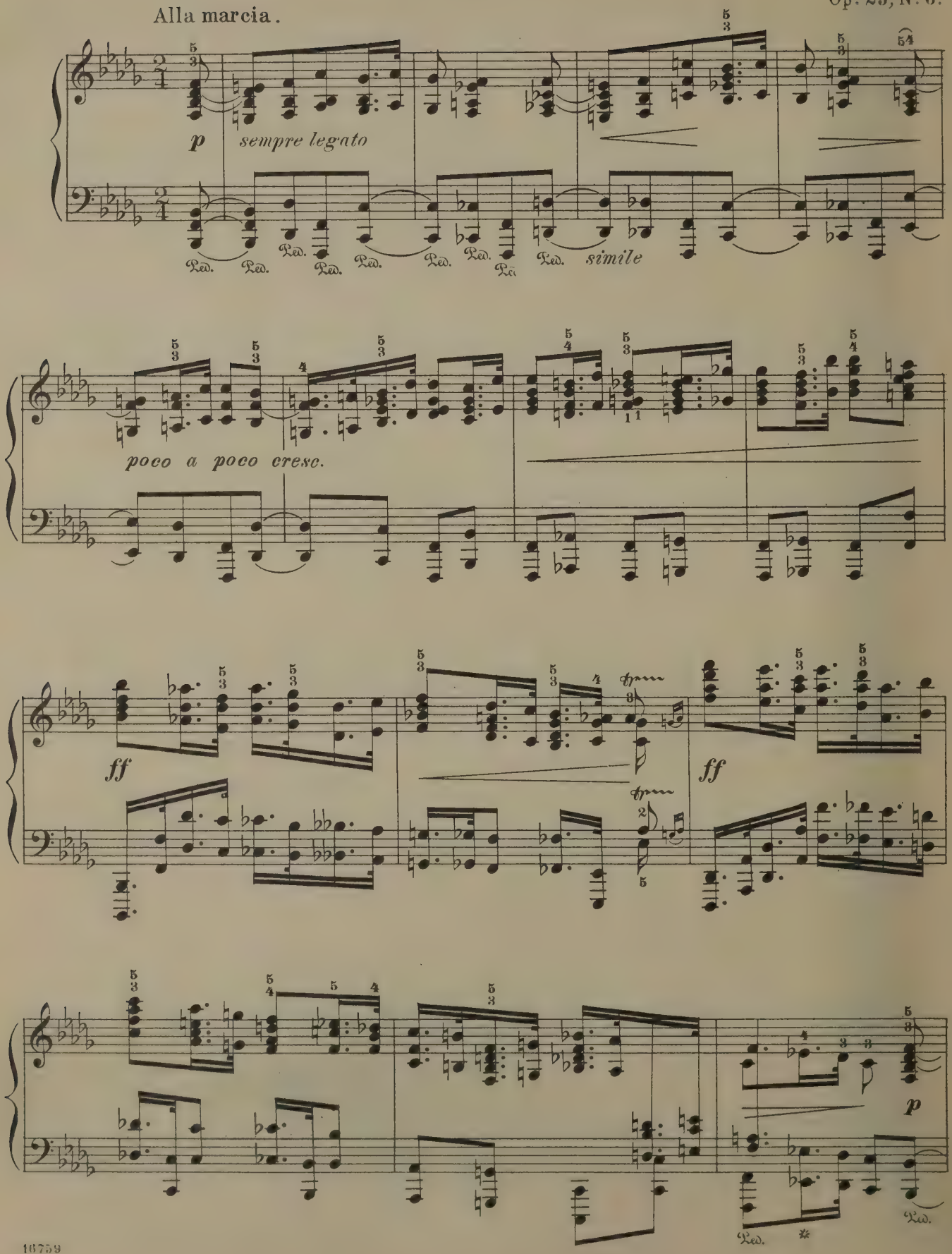

ff
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

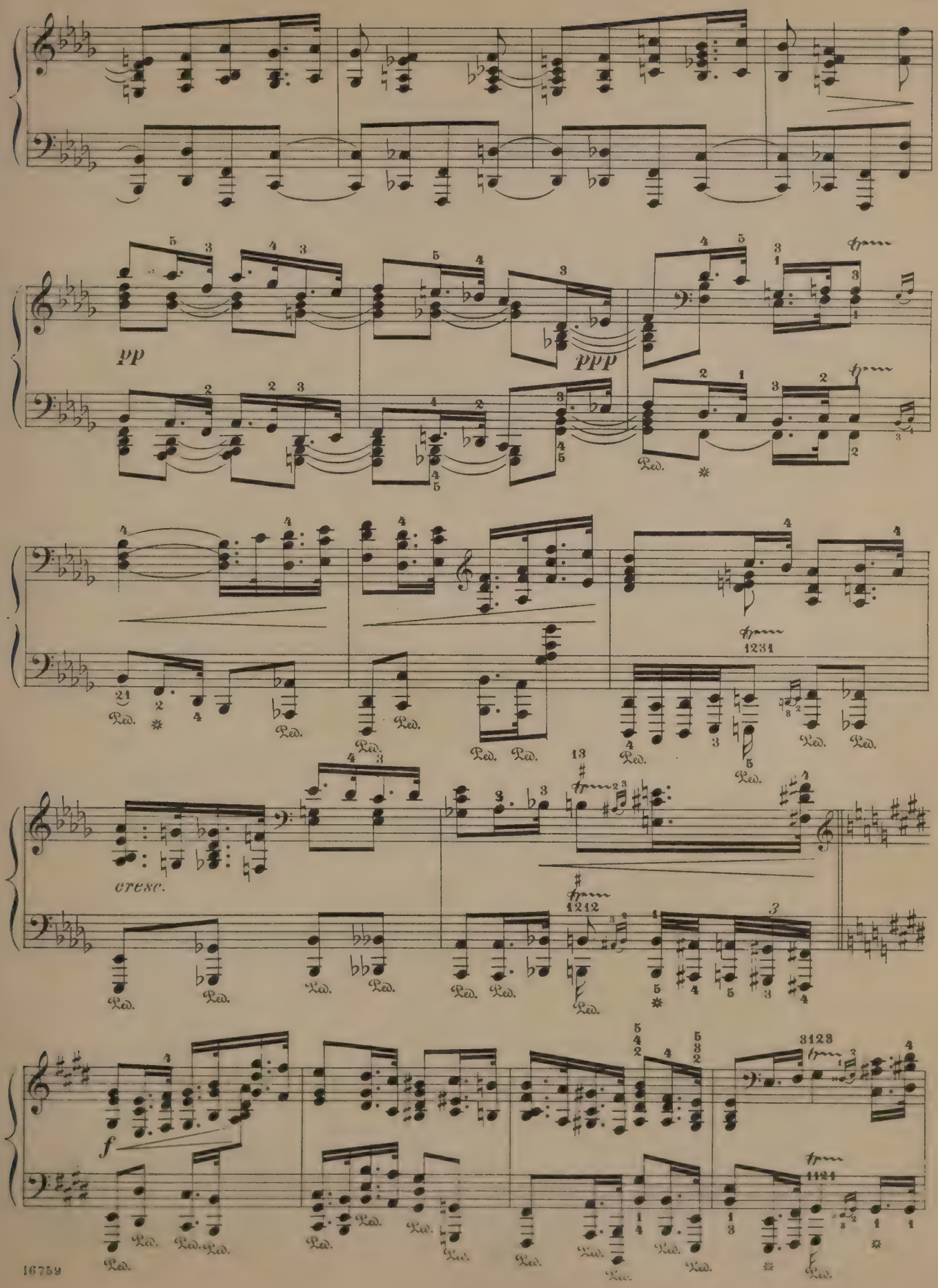

Ped.
ff
fz

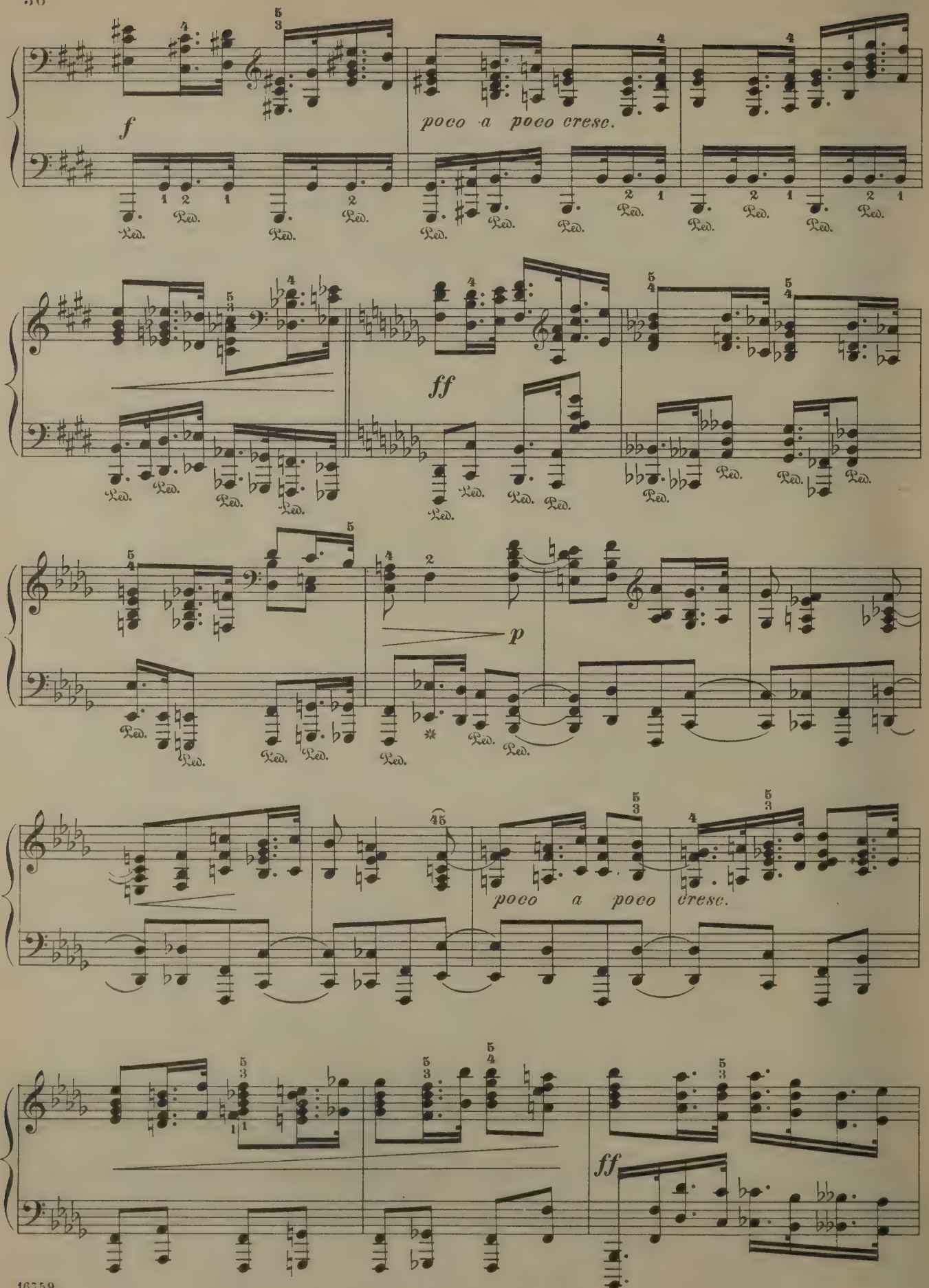
VIII.

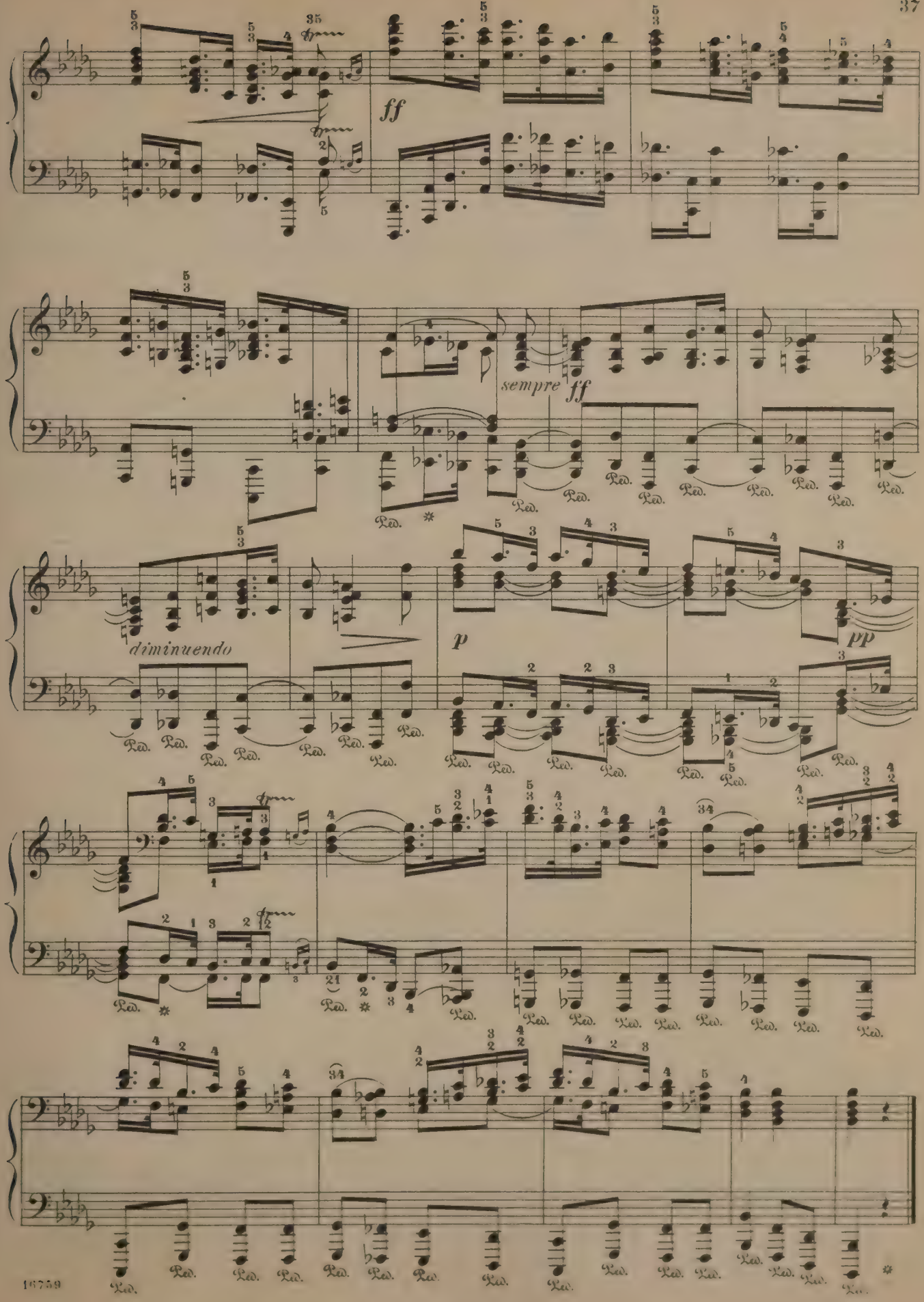
Op. 25, № 6.

Alla marcia.




pp
ppp
cresc.
f
Ped.
1231
1212
3123
1121

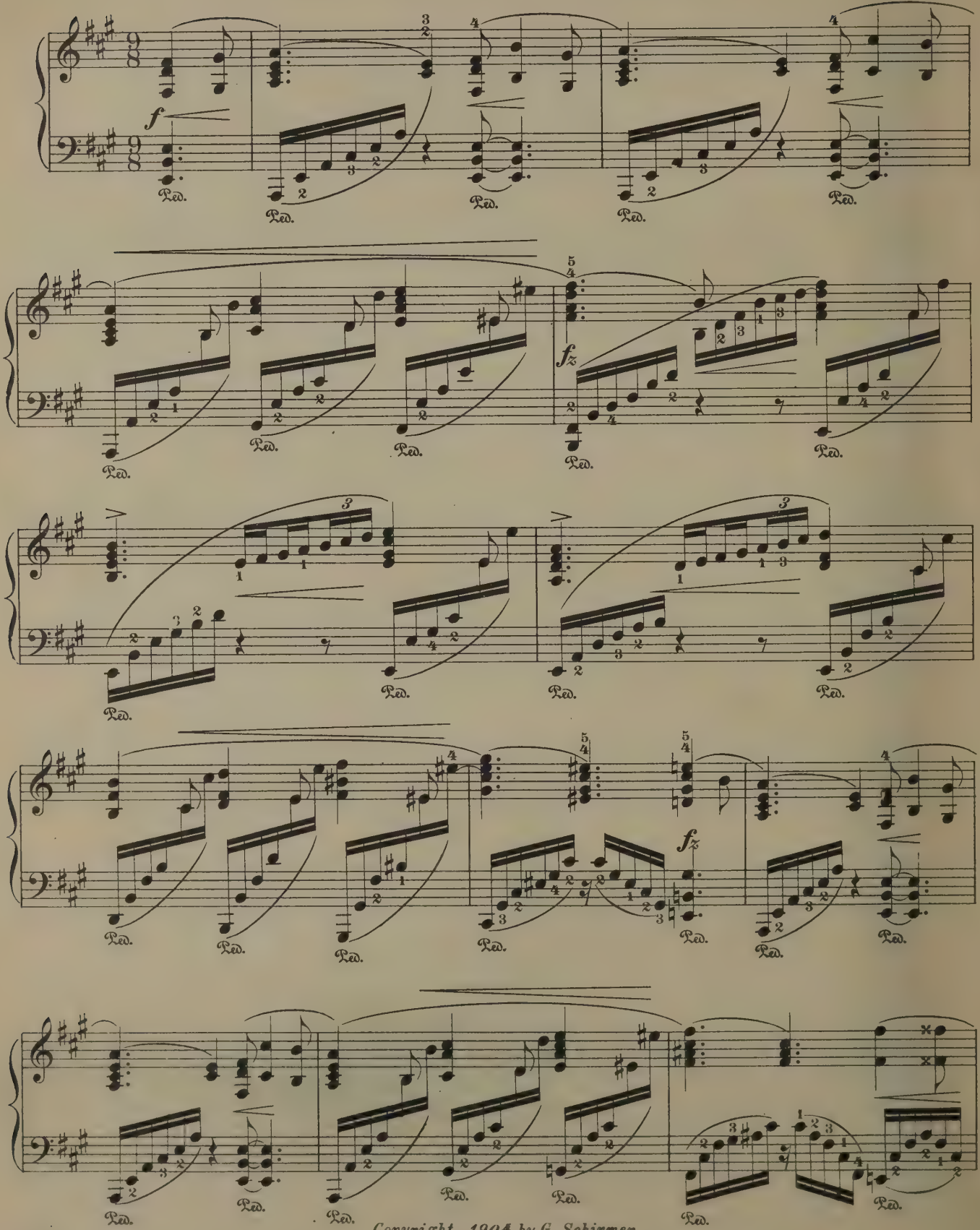

f
poco a poco cresc.
ff
p
poco a poco cresc.
ff


ff
sempre ff
diminuendo
p
pp
Ped.

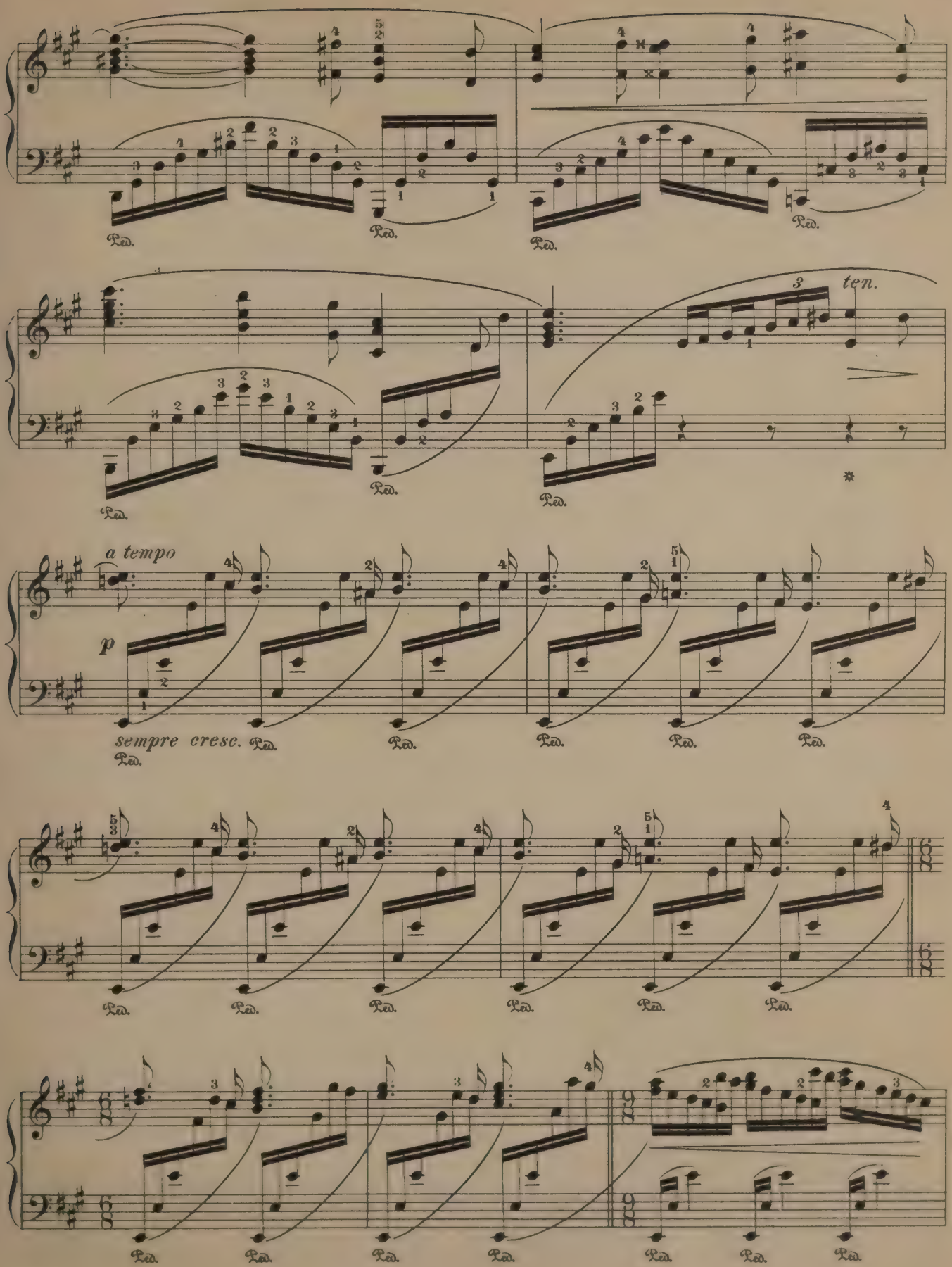
IX.

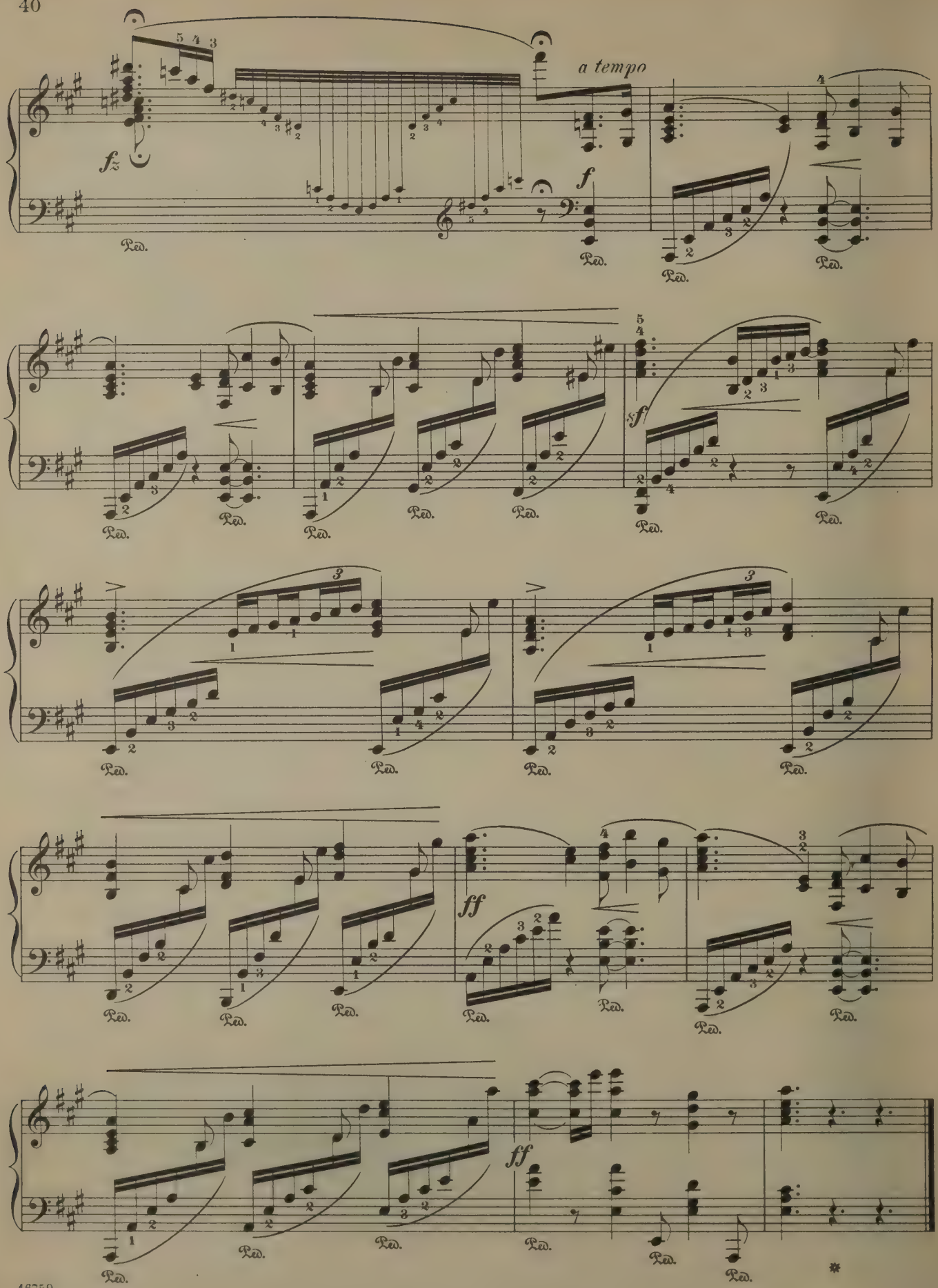
Allegro energico.

Op. 31, No. 1.



Copyright, 1904, by G. Schirmer.


ten.
a tempo
p
sempre cresc.


a tempo
fz
f
sf
ff
ff
Ped.

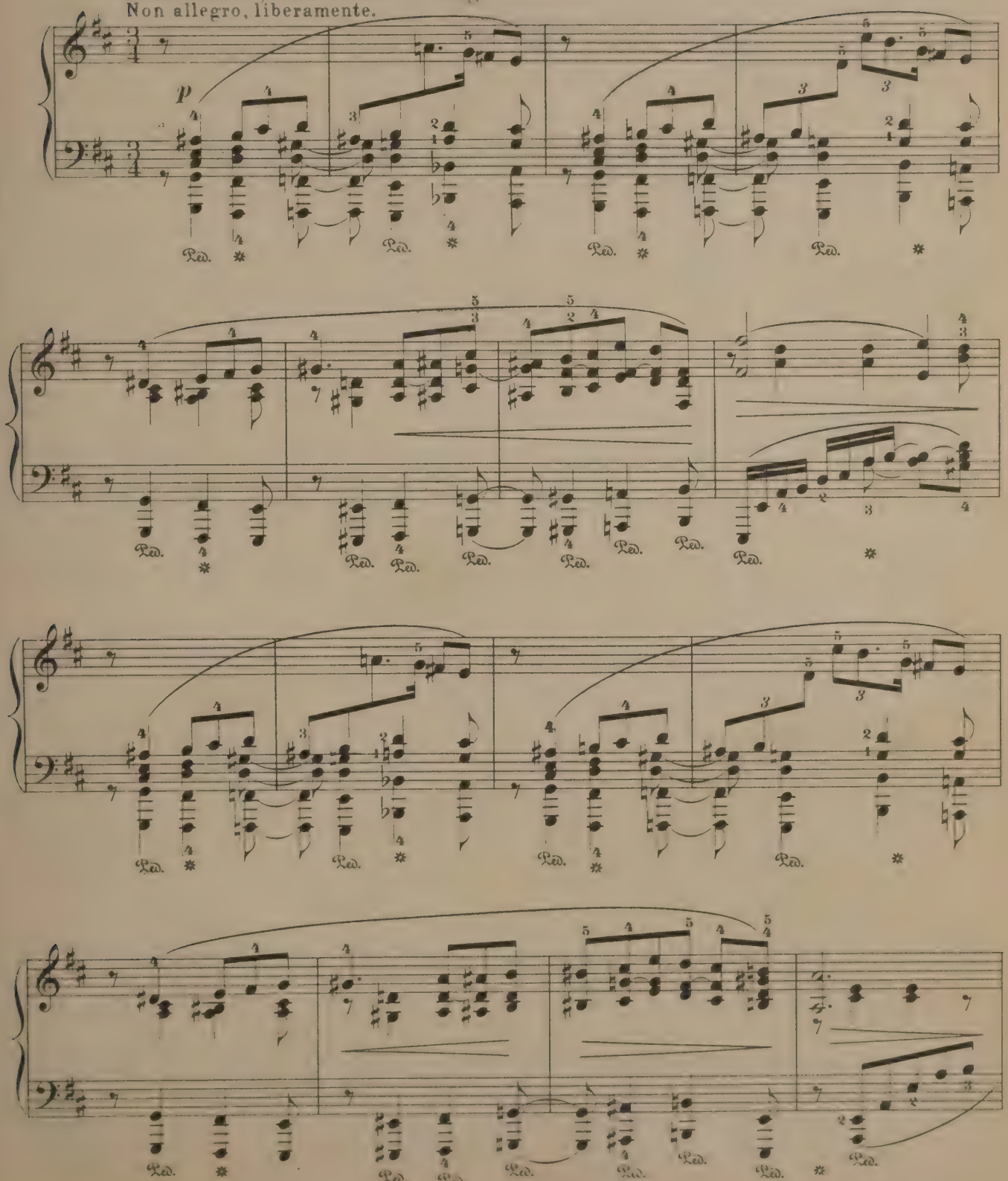
X.

Albumblatt.

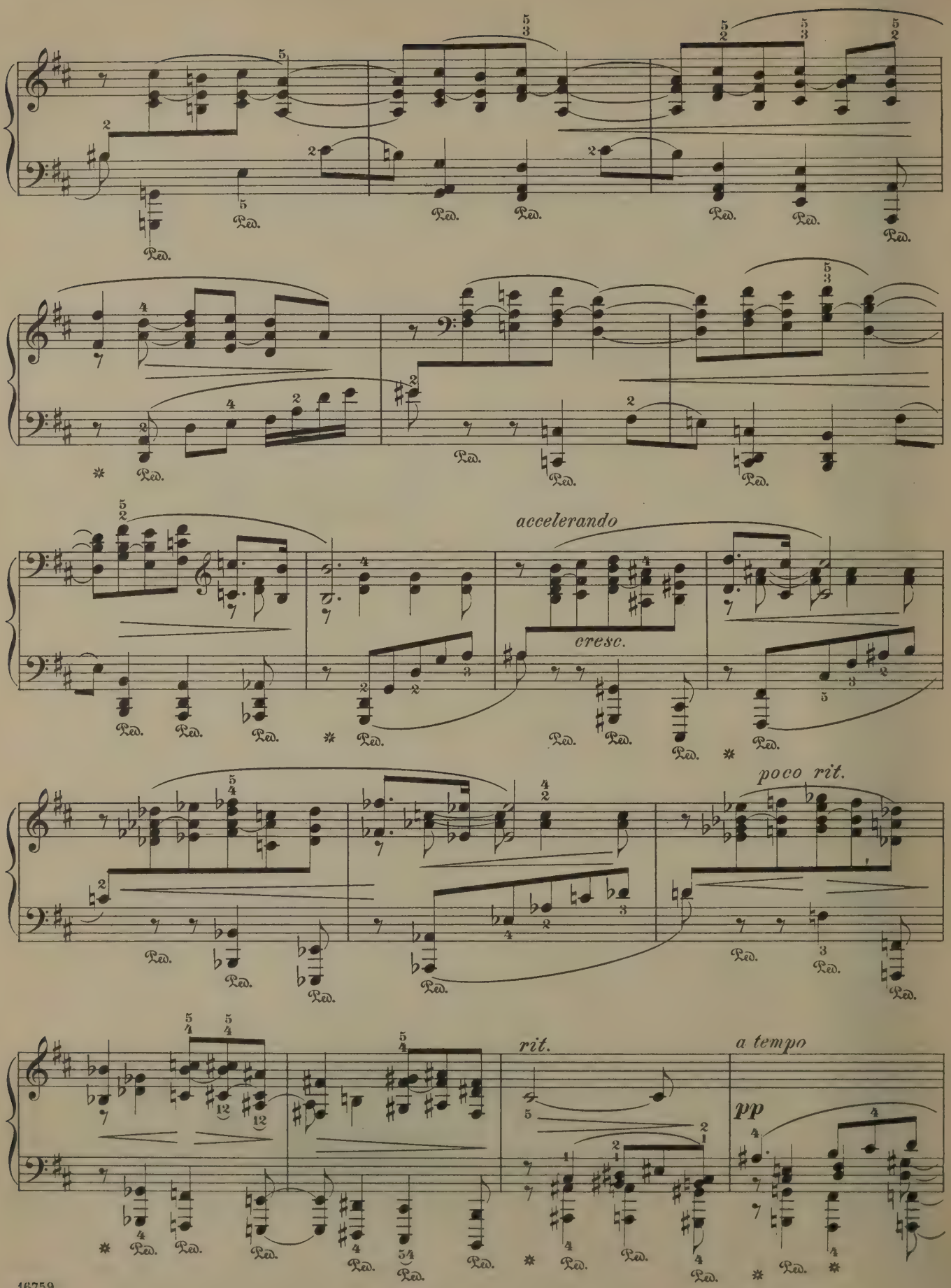
(Album-leaf.)

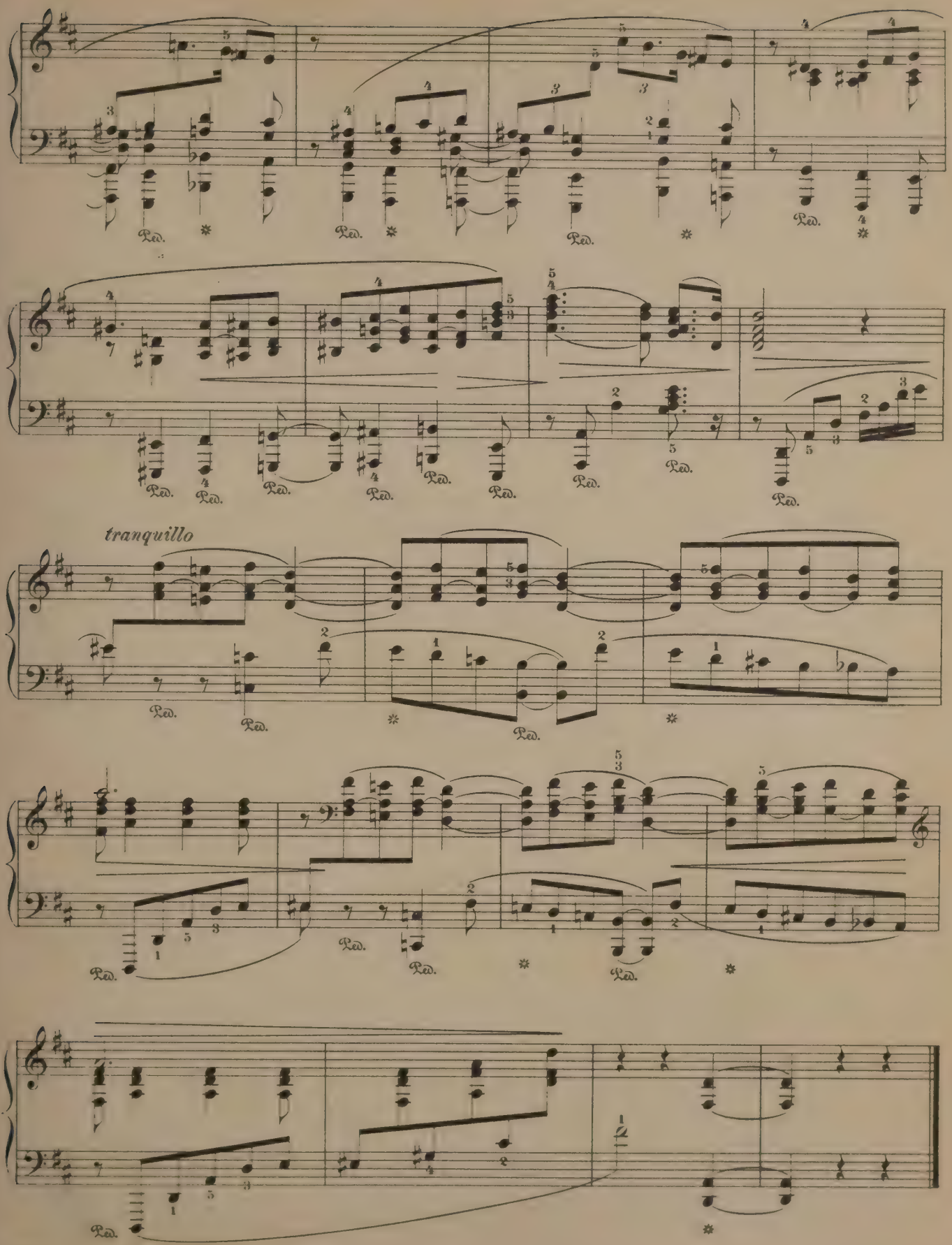
Op. 31, № 2.

Nicht schnell, mit freiem Vortrag.
Non allegro, liberamente.



Copyright, 1904, by G. Schirmer.

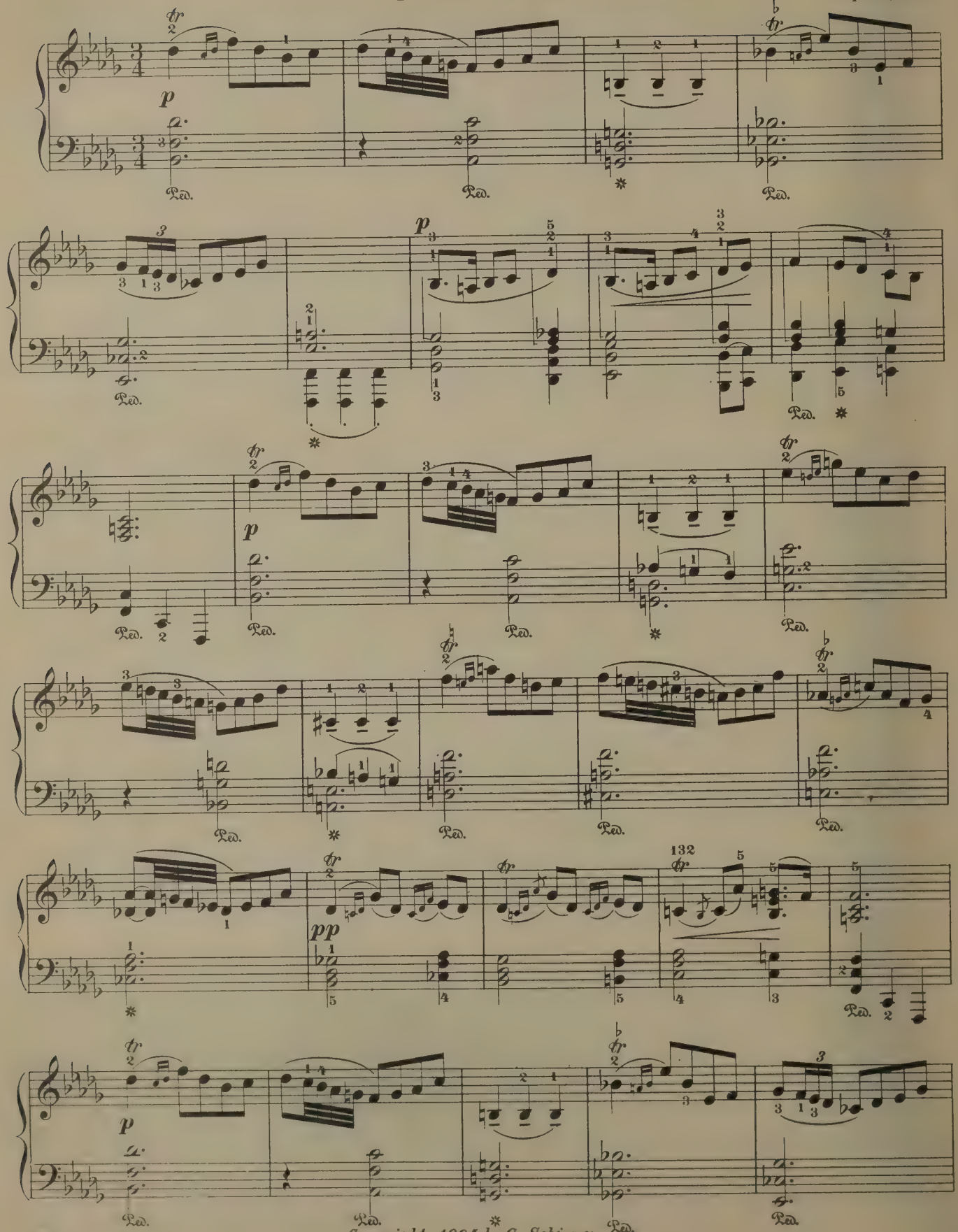

accelerando
cresc.
poco rit.
rit.
a tempo
pp


tranquillo

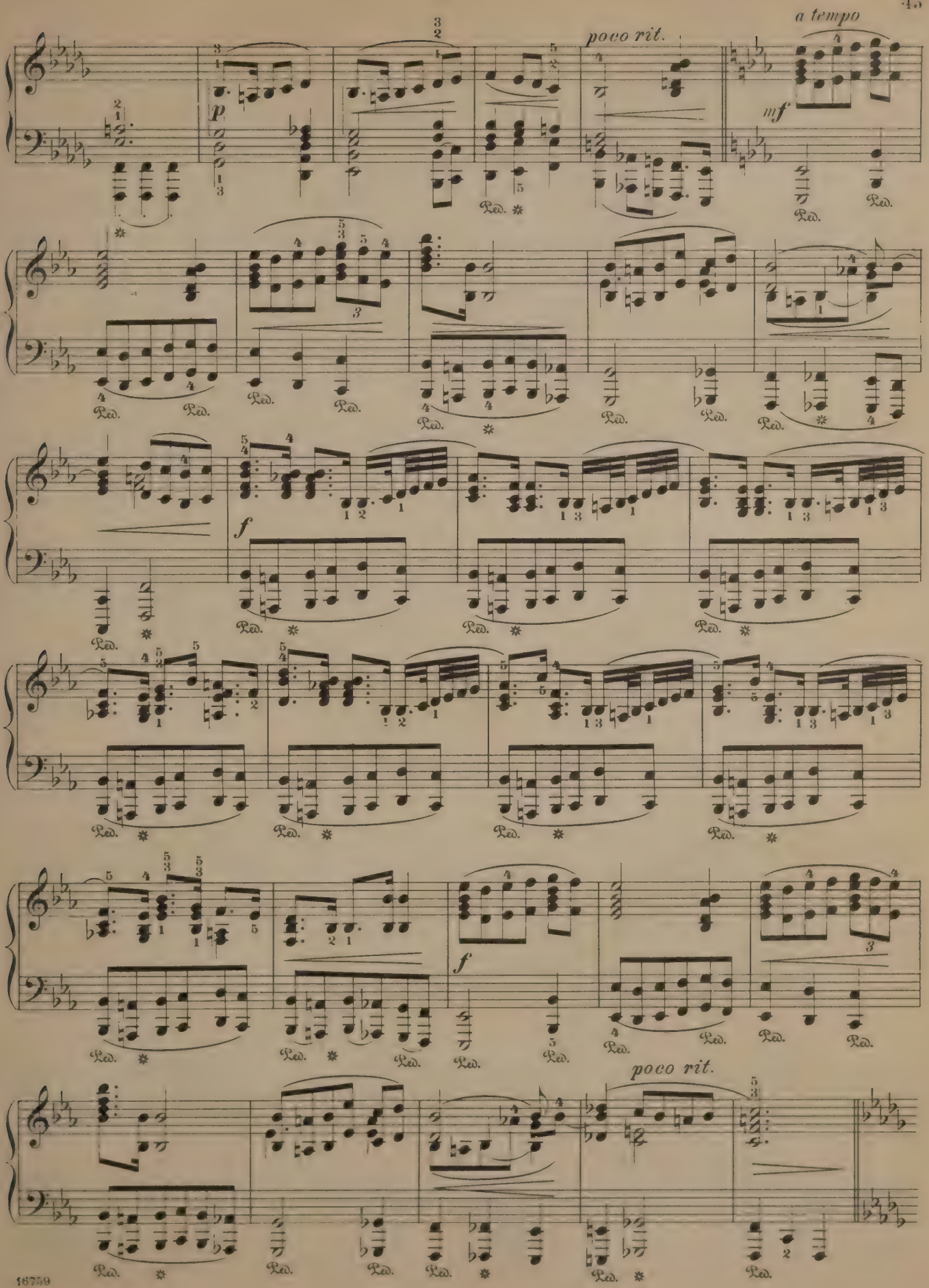
XI.

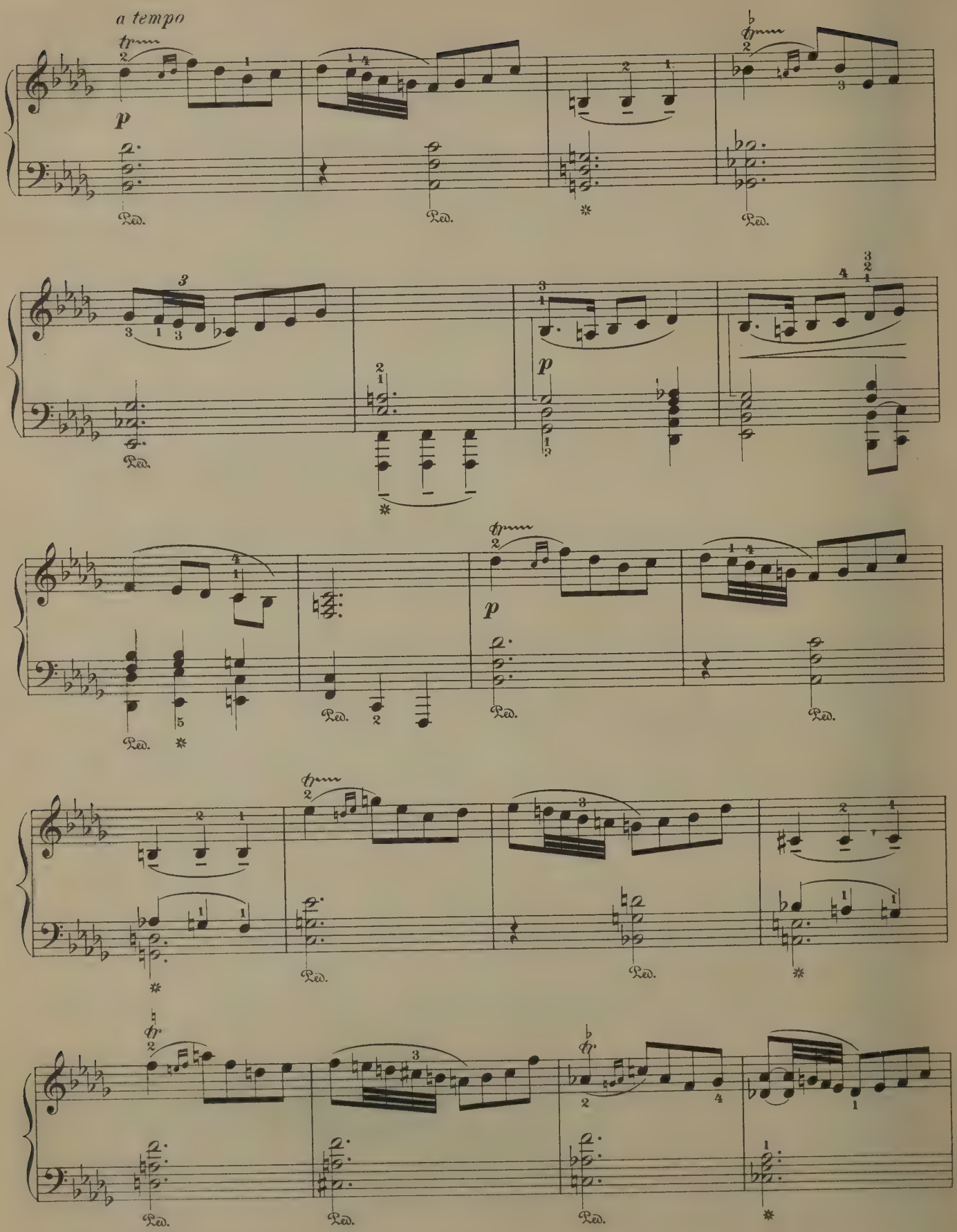
Tempo di Menuetto.

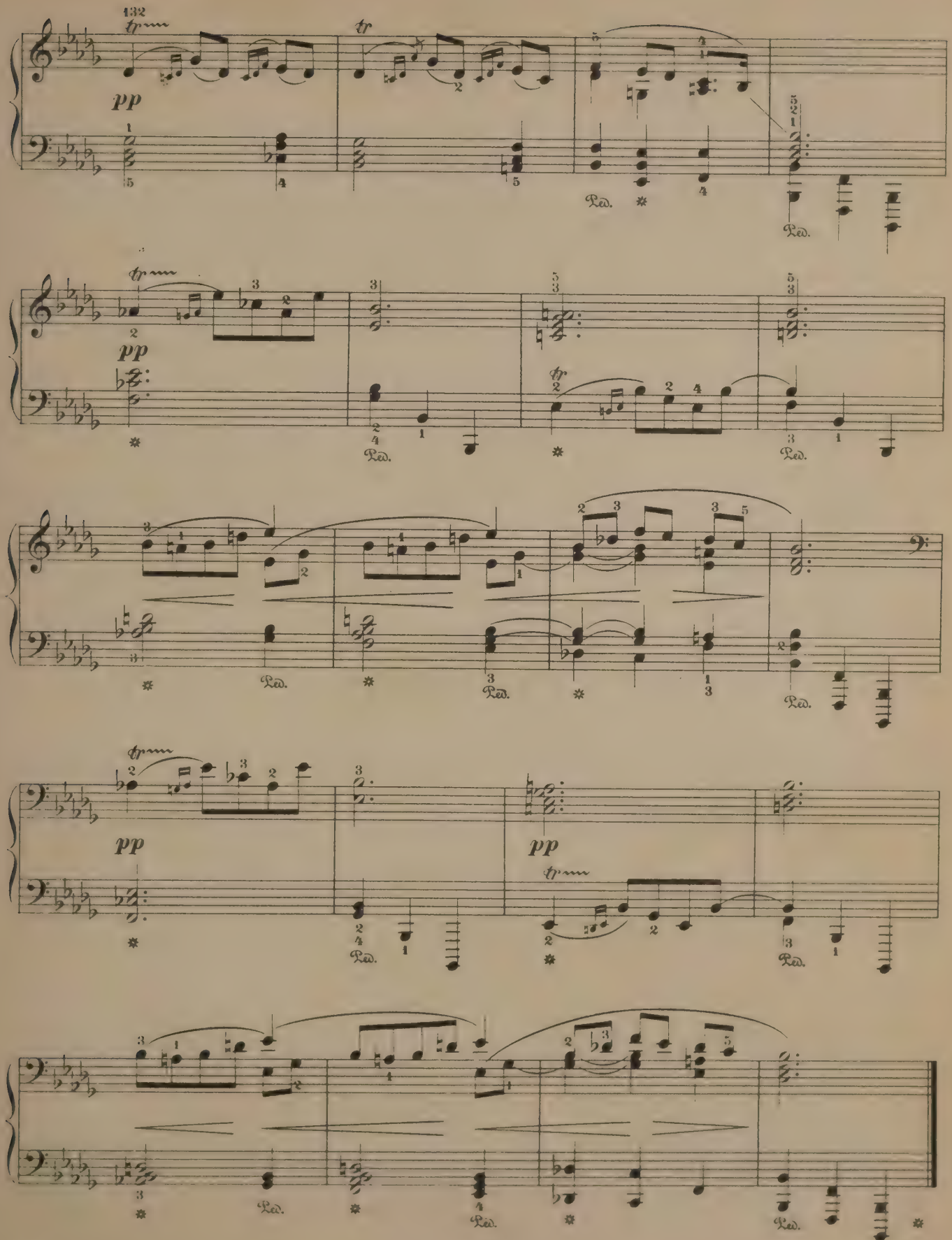
Op. 31, № 3.



Copyright, 1904, by G. Schirmer.


a tempo
poco rit.
mf
Ped.
f
poco rit.


a tempo
p
Ped.
*
p
Ped.
*
p
Ped.
*
Ped.
*


132
tr
pp
Ped.
*

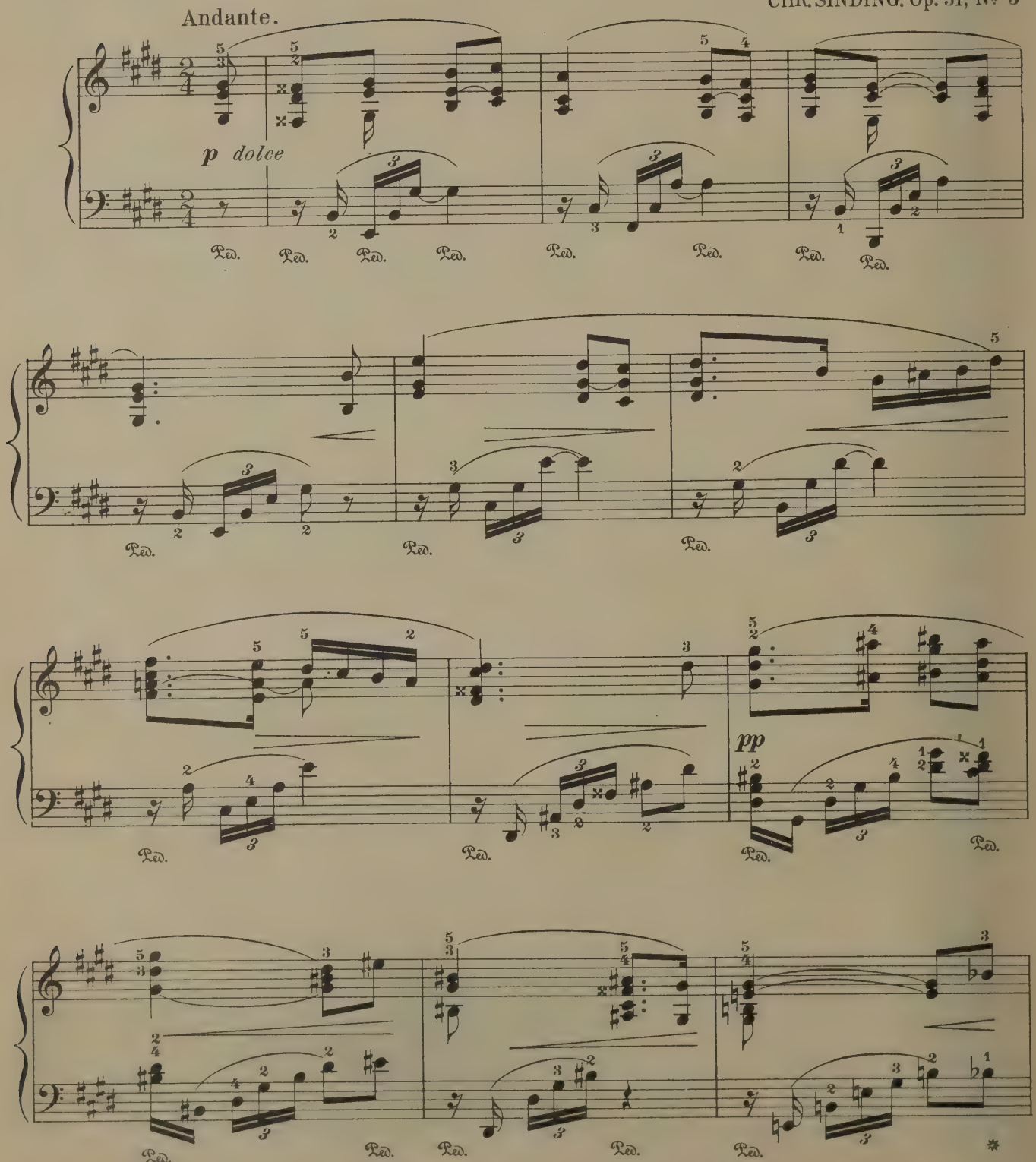
XII.

Chant sans paroles.

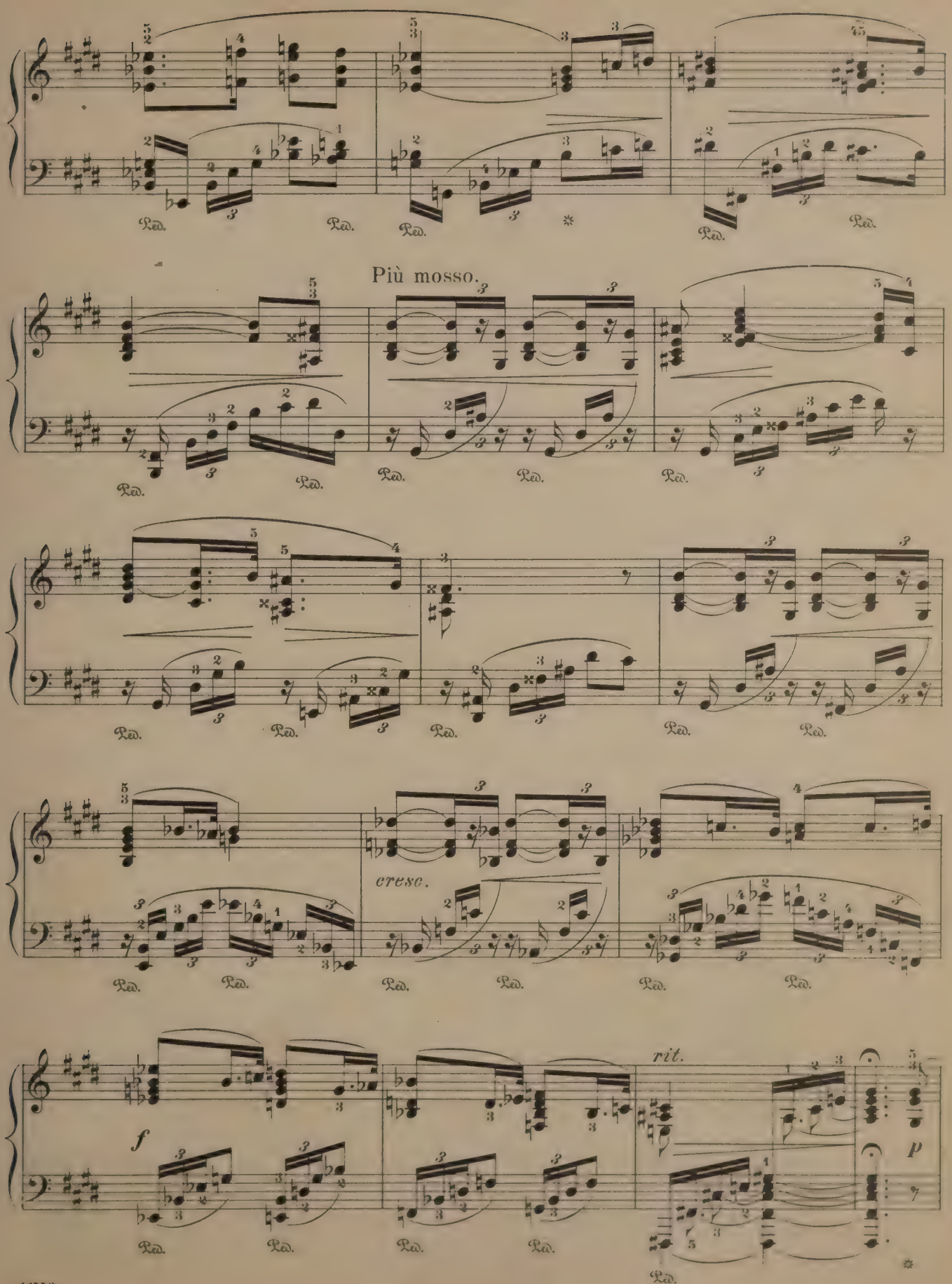
(Song without Words.)

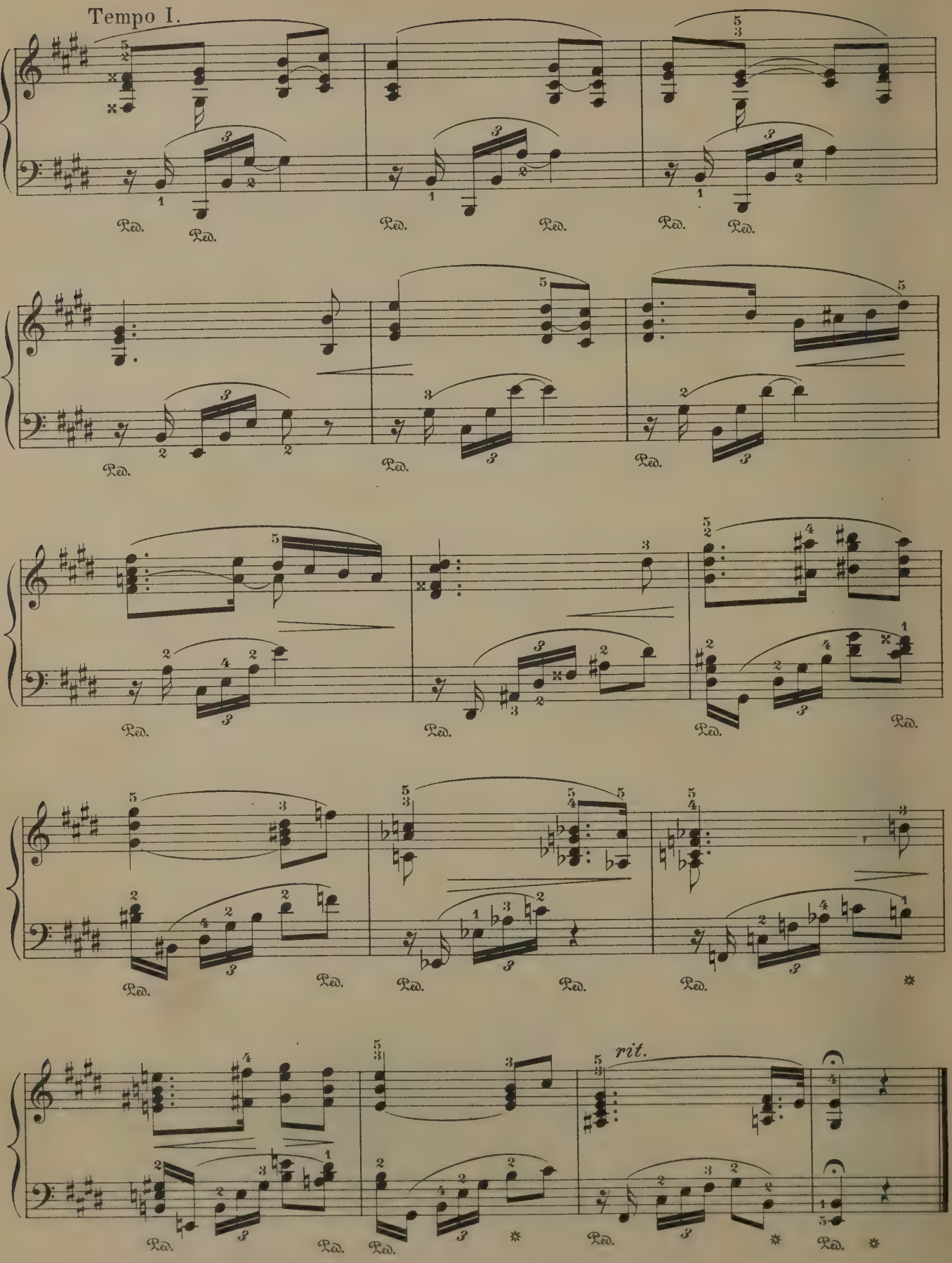
Edited and fingered by
Louis Oesterle.

CHR. SINDING. Op. 31, № 5



Copyright, 1904, by G. Schirmer.


Più mosso.
cresc.
rit.
f
p

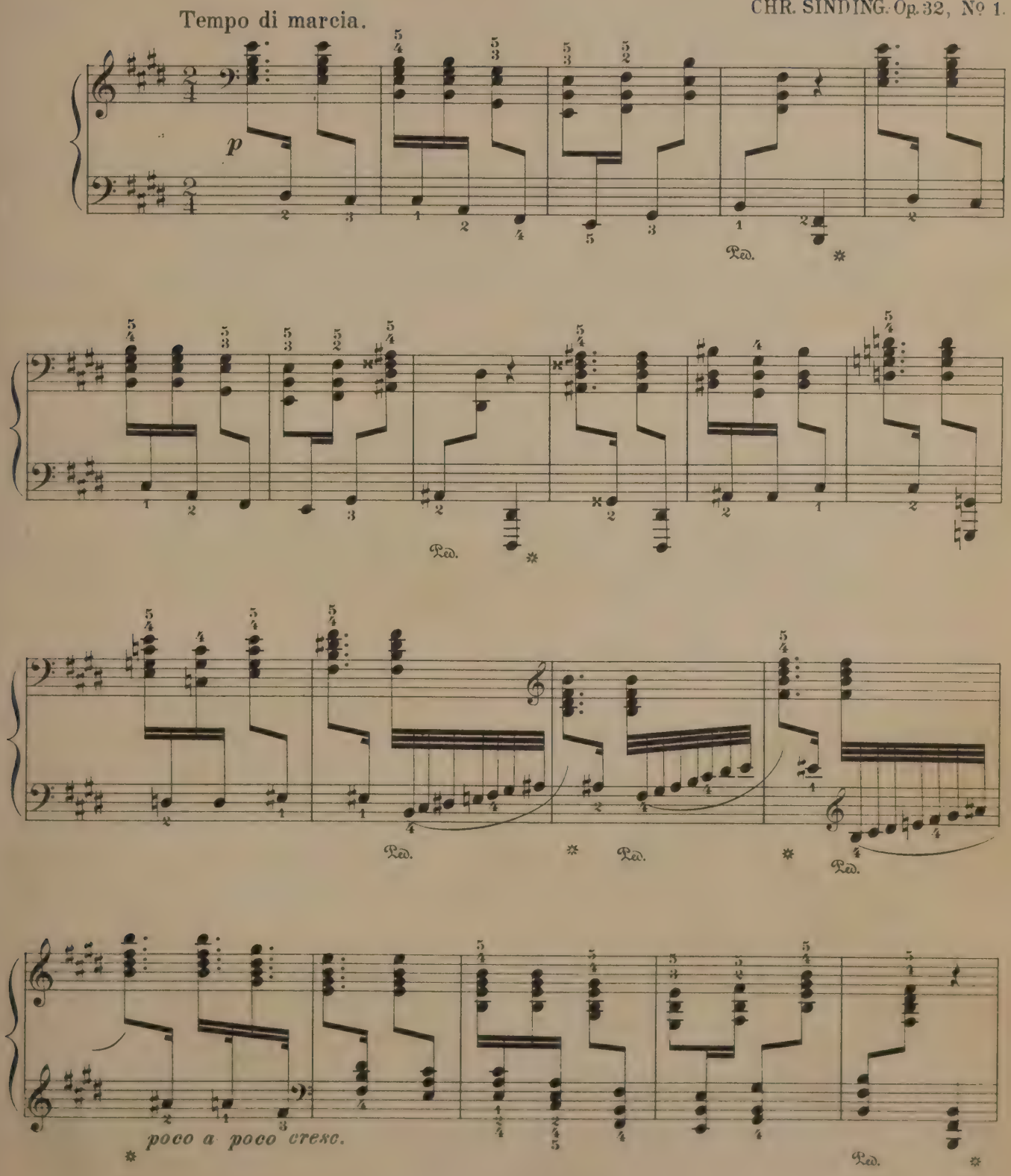

Tempo I.
Ped.
rit.

XIII.

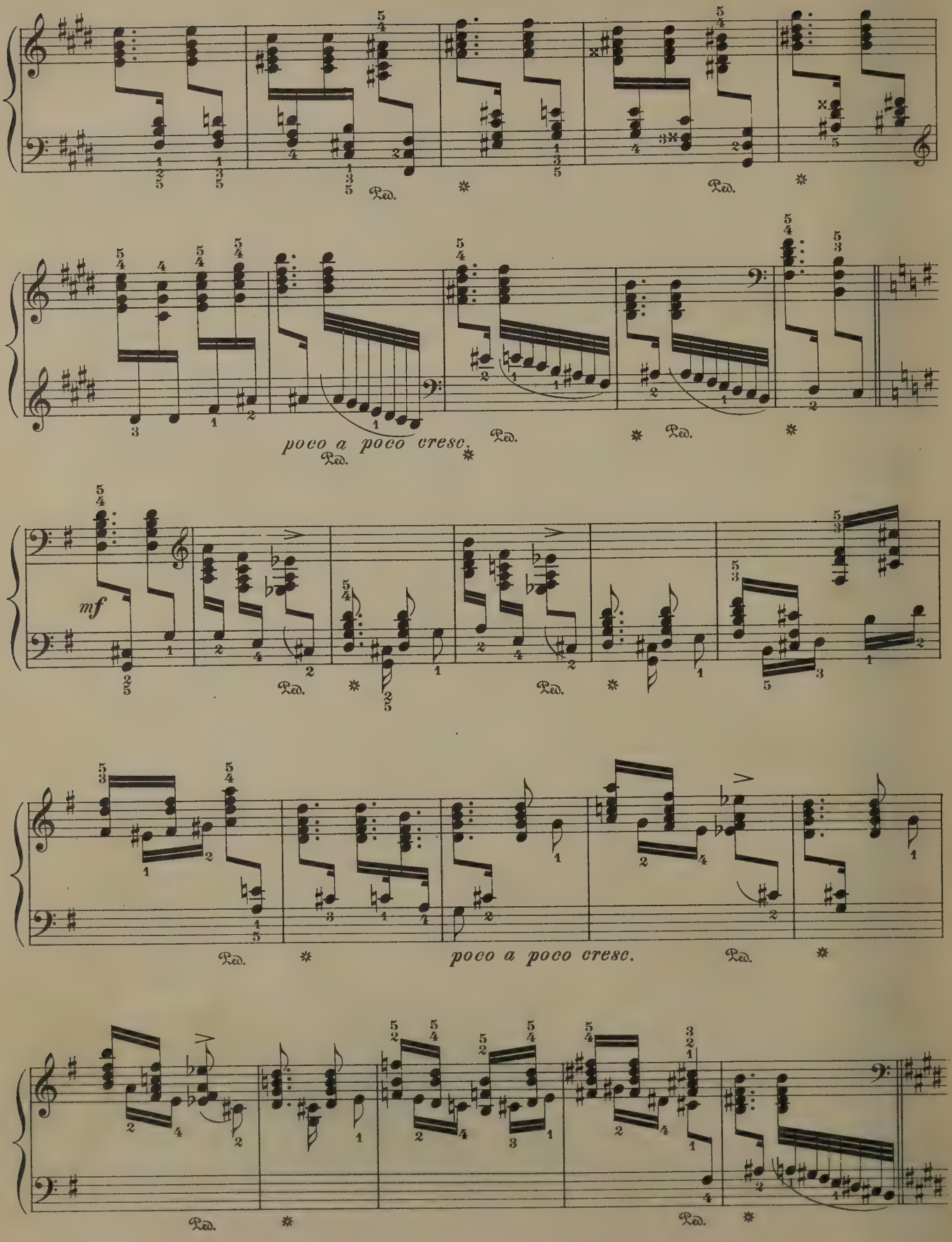
Marche grotesque.
(Grotesque March.)

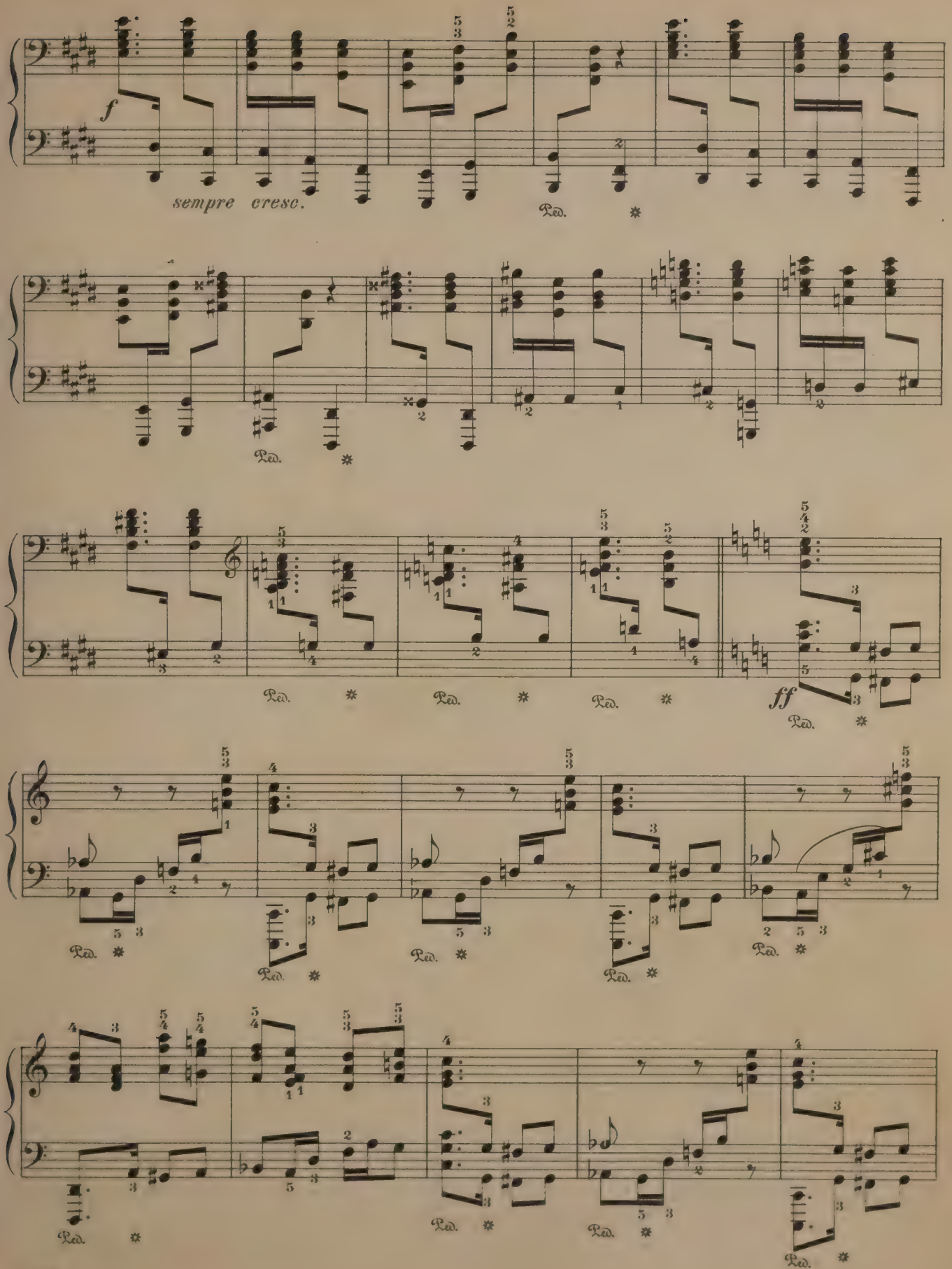
Edited and fingered by
Louis Oesterle.

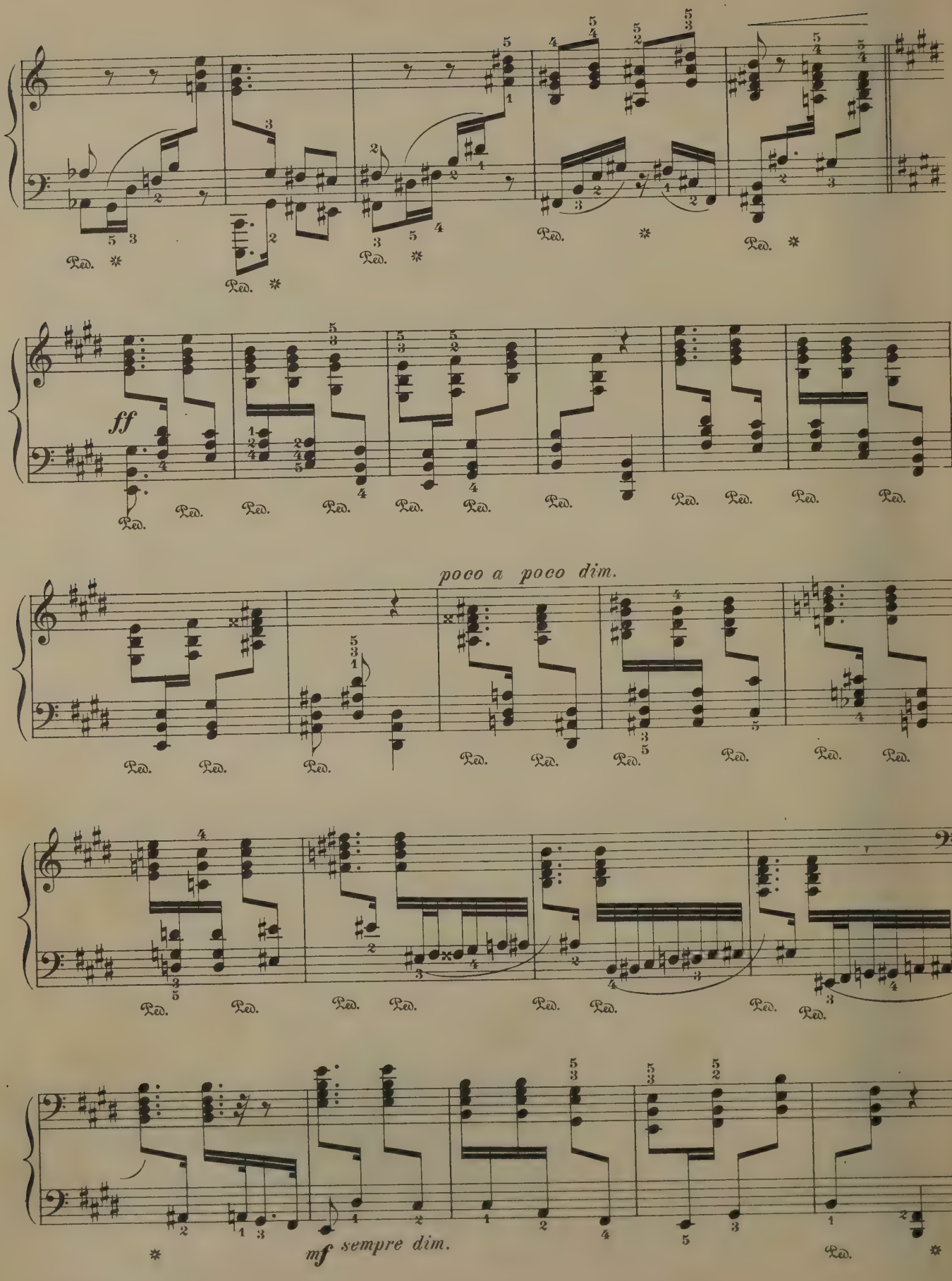
CHR. SINDING. Op. 32, № 1.

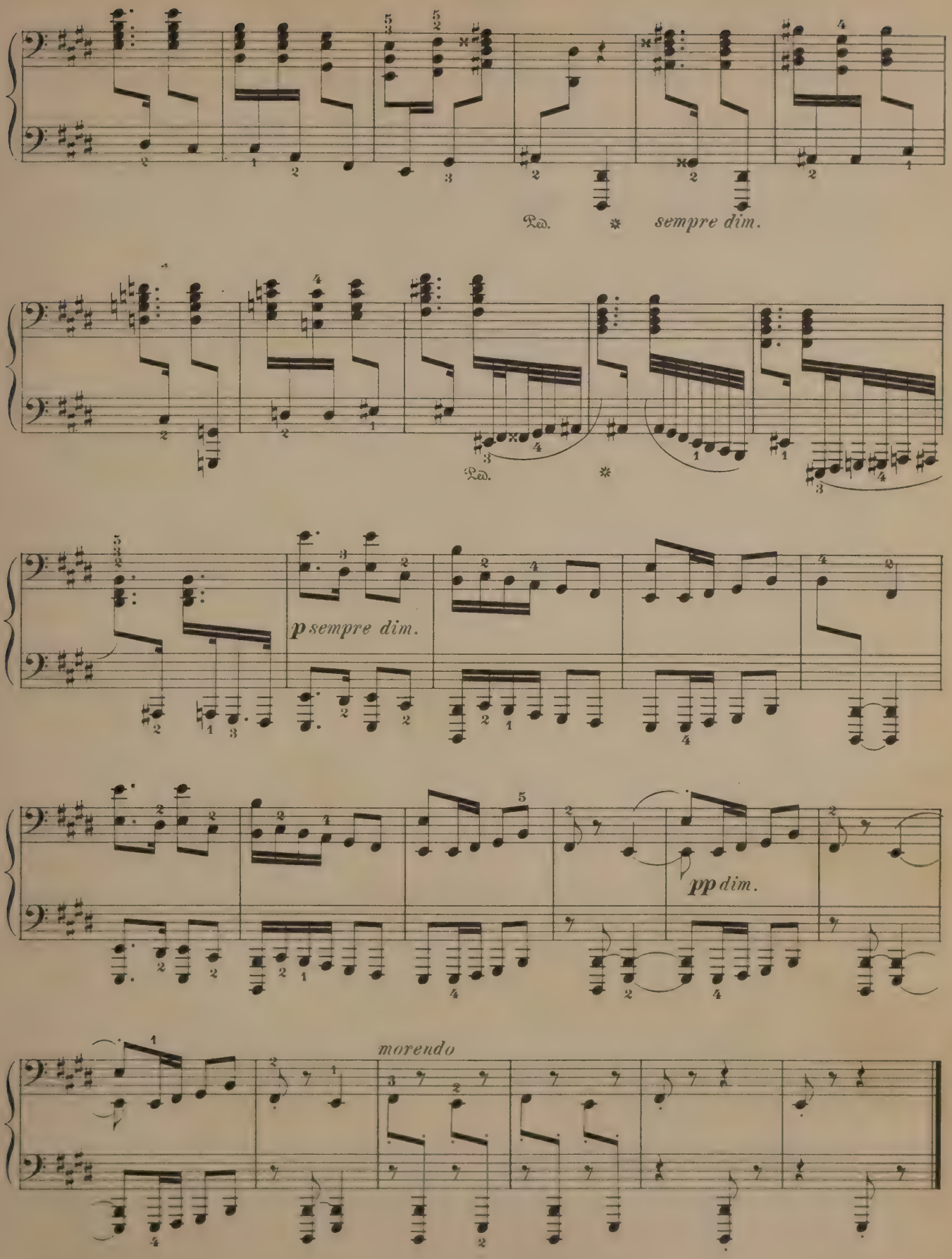


Copyright, 1904, by G. Schirmer.


Ped.
poco a poco cresc.
mf
poco a poco cresc.


f
sempre cresc.
Ped.
ff


Ped. *
ff
poco a poco dim.
mf sempre dim.


Ped. * sempre dim.
Ped. *
p sempre dim.
pp dim.
morendo

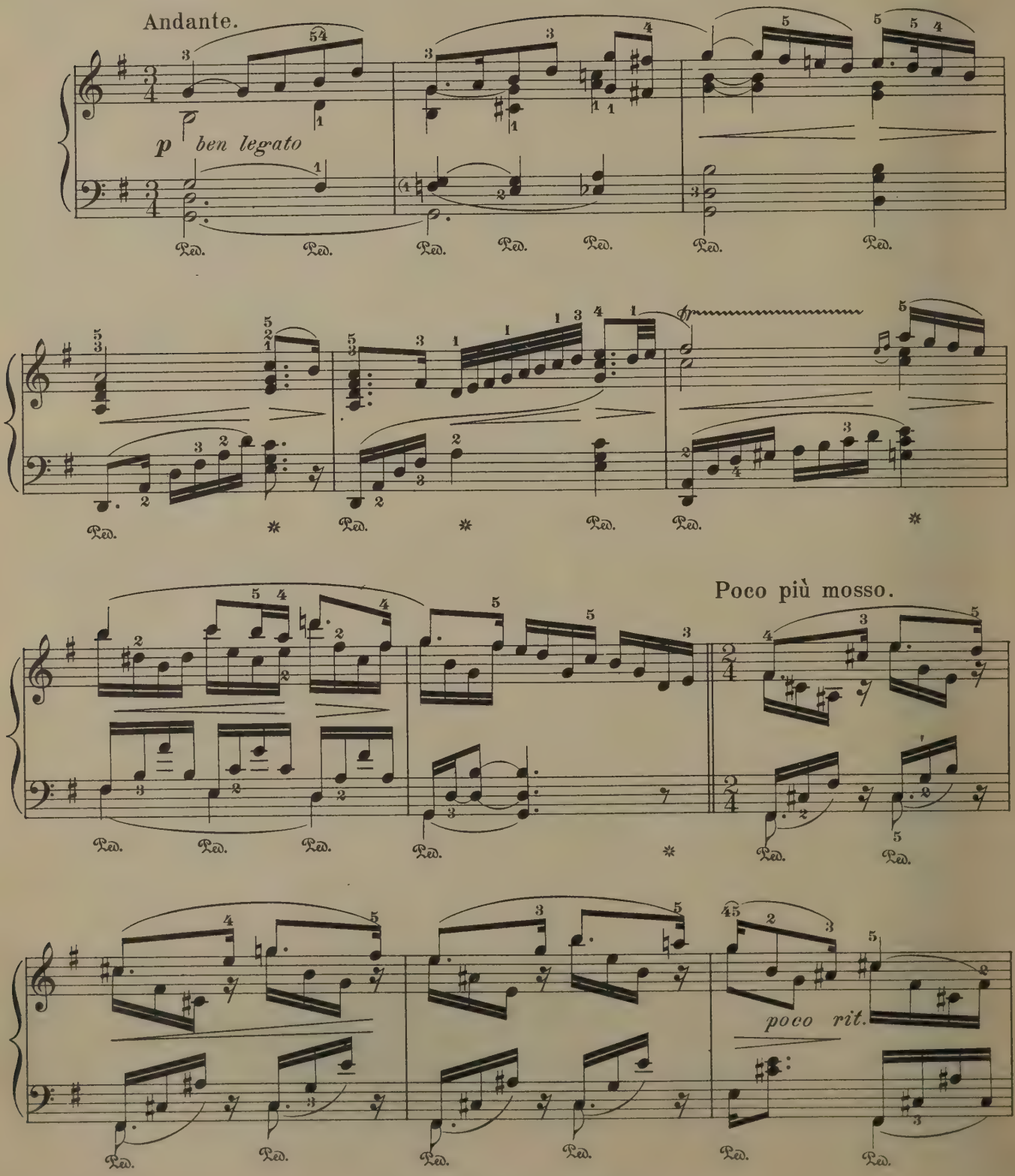
XIV.

Mélodie.

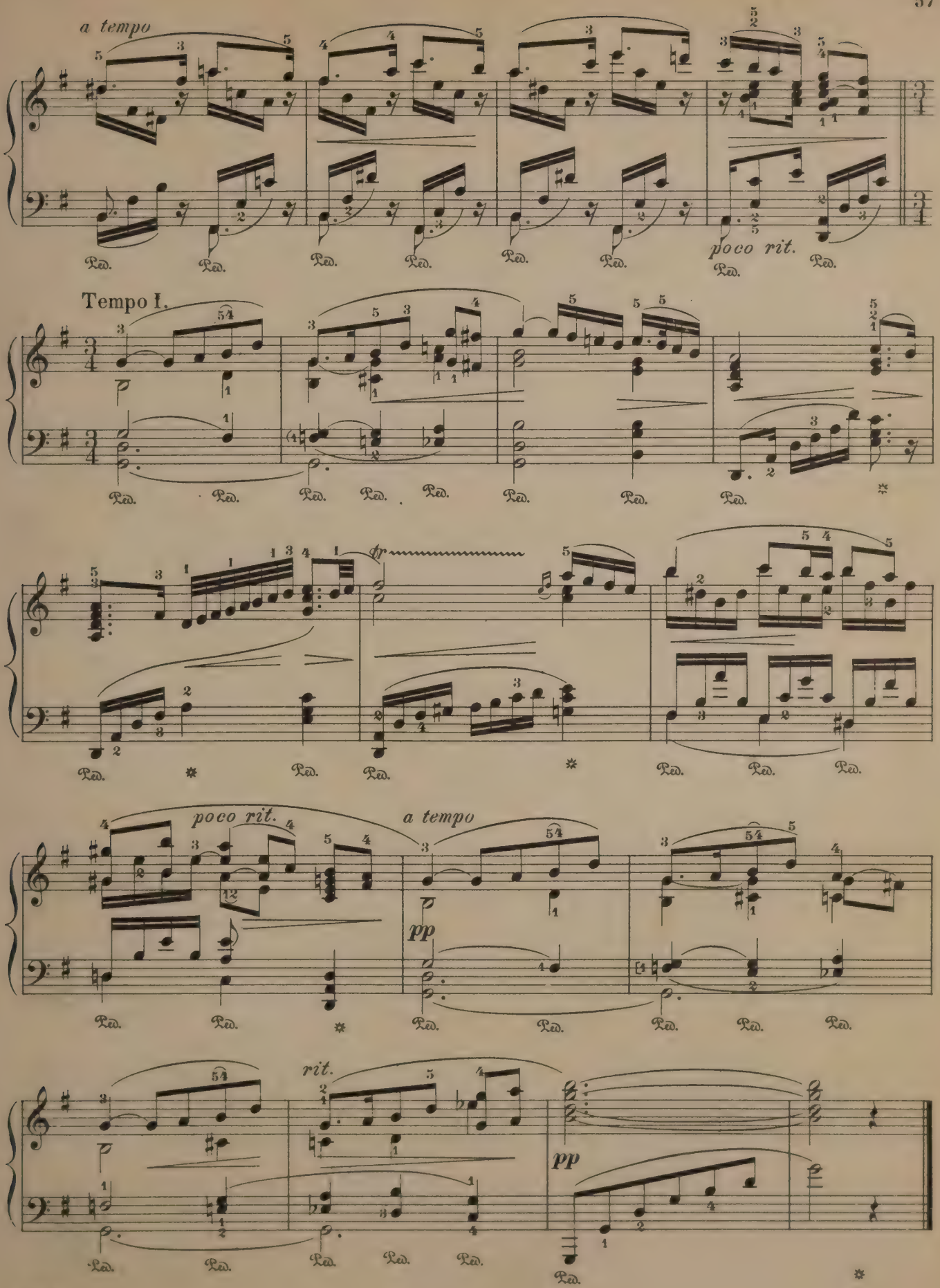
(Melody.)

Edited and fingered by
Louis Oesterle.

CHR. SINDING. Op. 32, № 2.



Copyright, 1904, by G. Schirmer.


a tempo
poco rit.
Tempo I.
poco rit.
a tempo
pp
rit.
pp

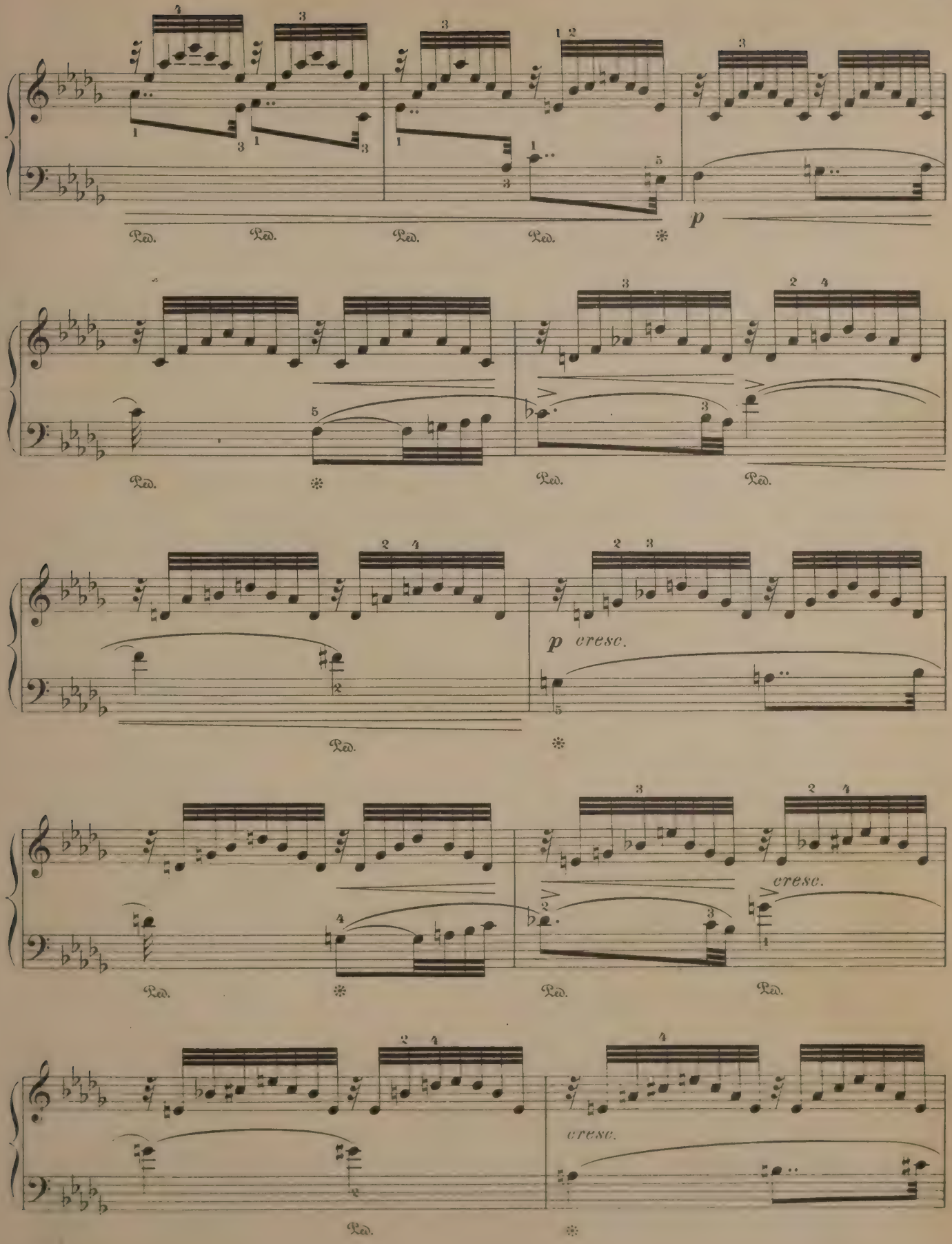
XV.

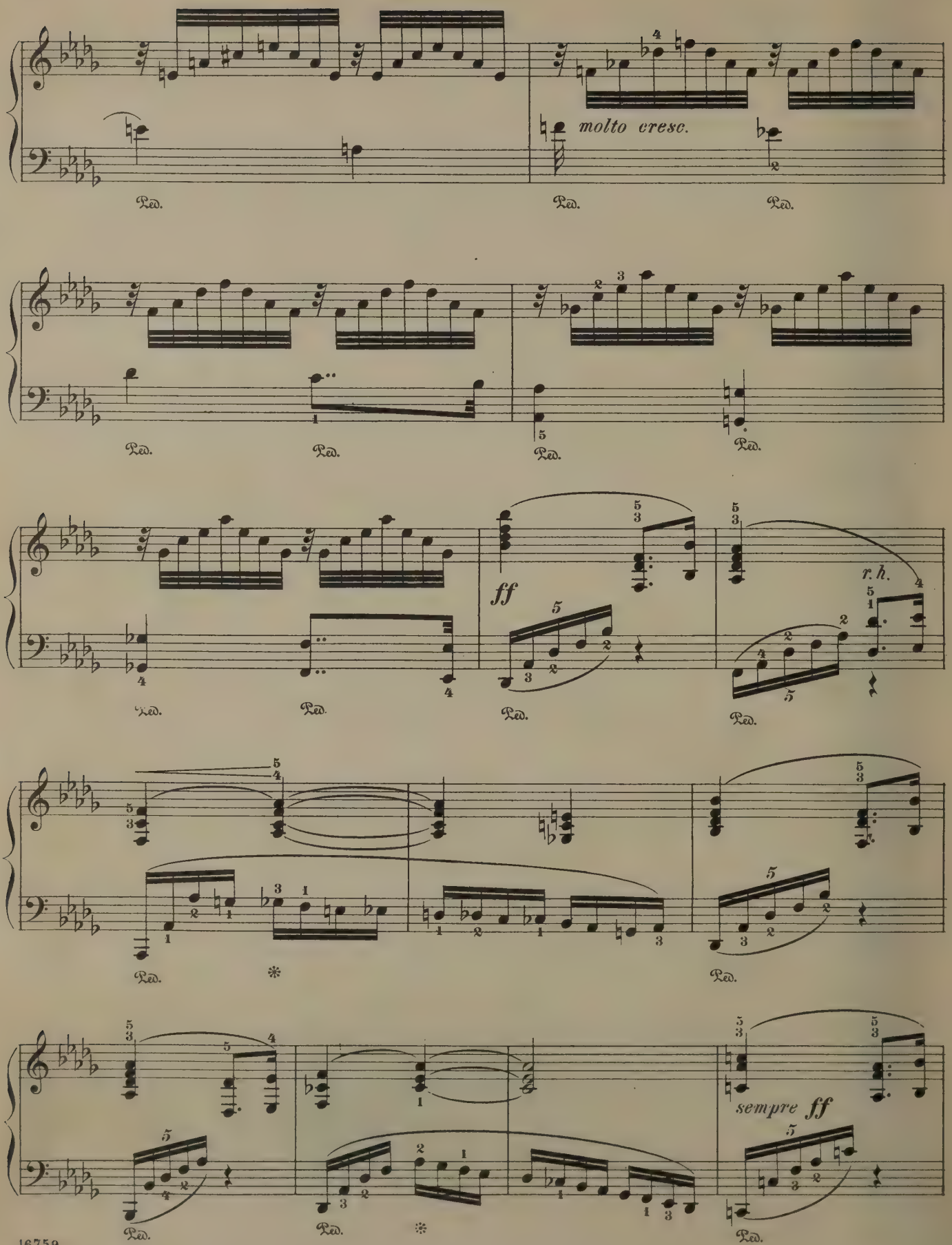
Frühlingsrauschen.

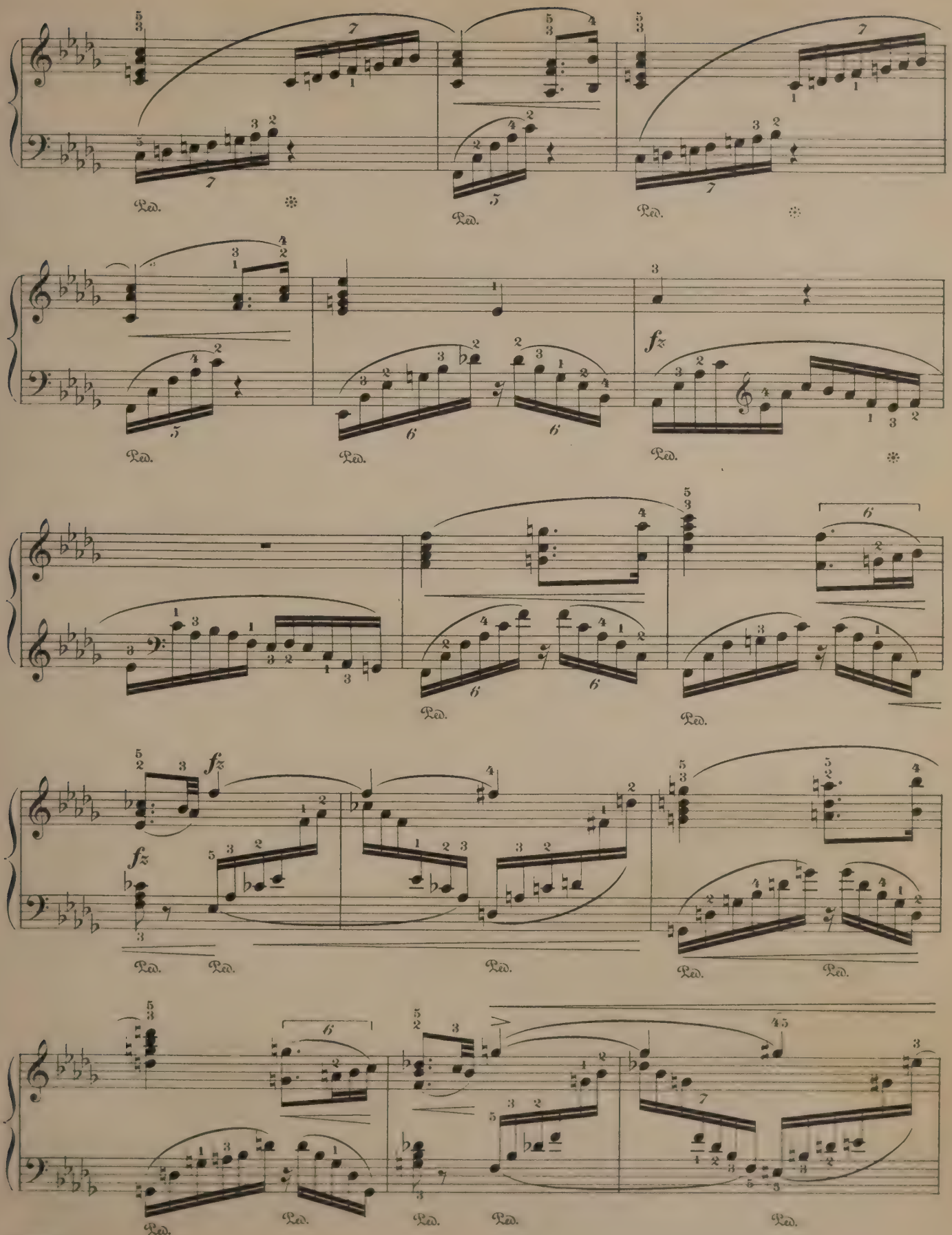
(Voices of Spring.)

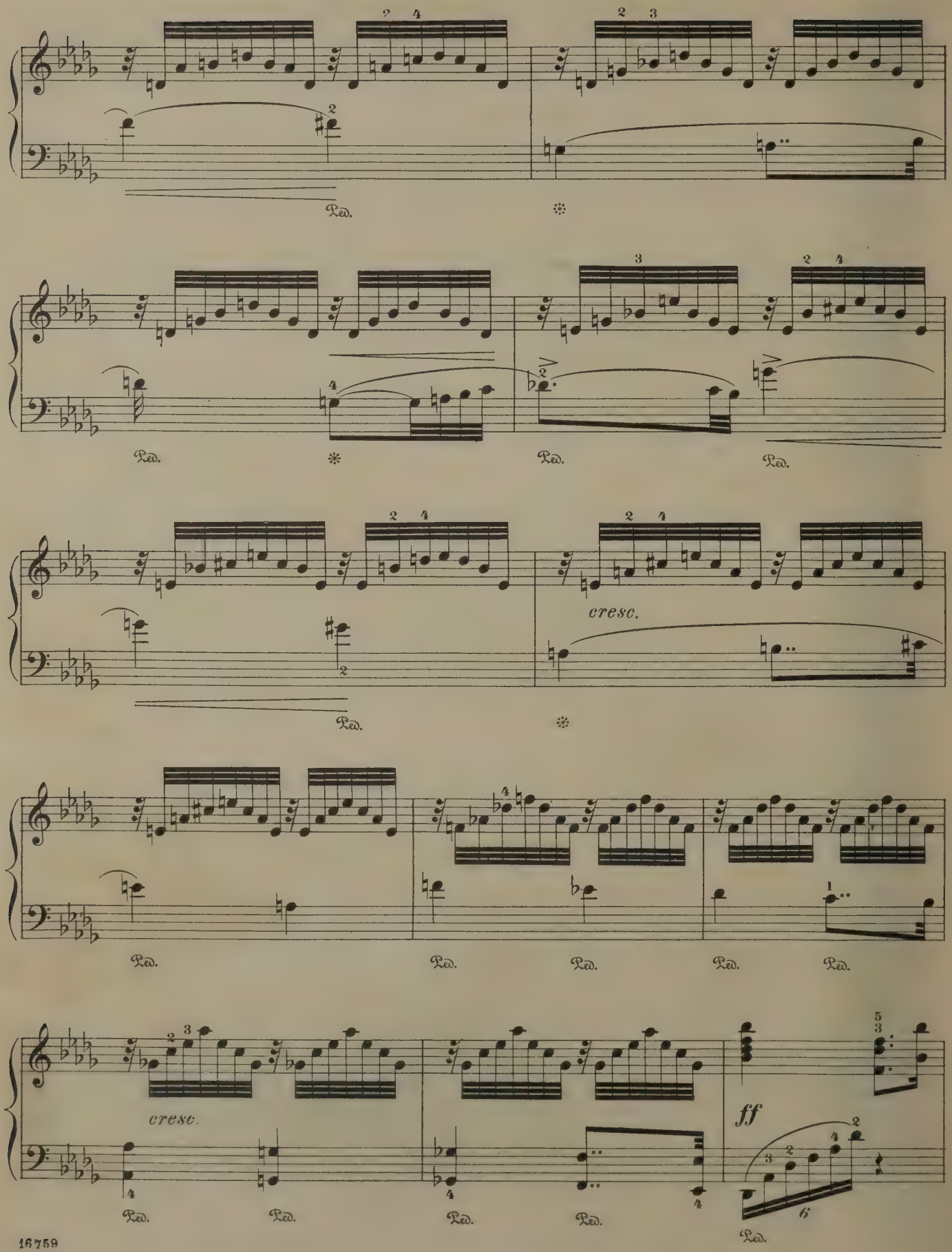
Agitato.

Op. 32, No 3.


p
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
p cresc.
Ped.
Ped.
Ped.
cresc.
Ped.
Ped.
cresc.
Ped.


molto cresc.
ff
r.h.
sempre ff
Ped.


Ped.
fz
fz


Ped.
cresc.
ff

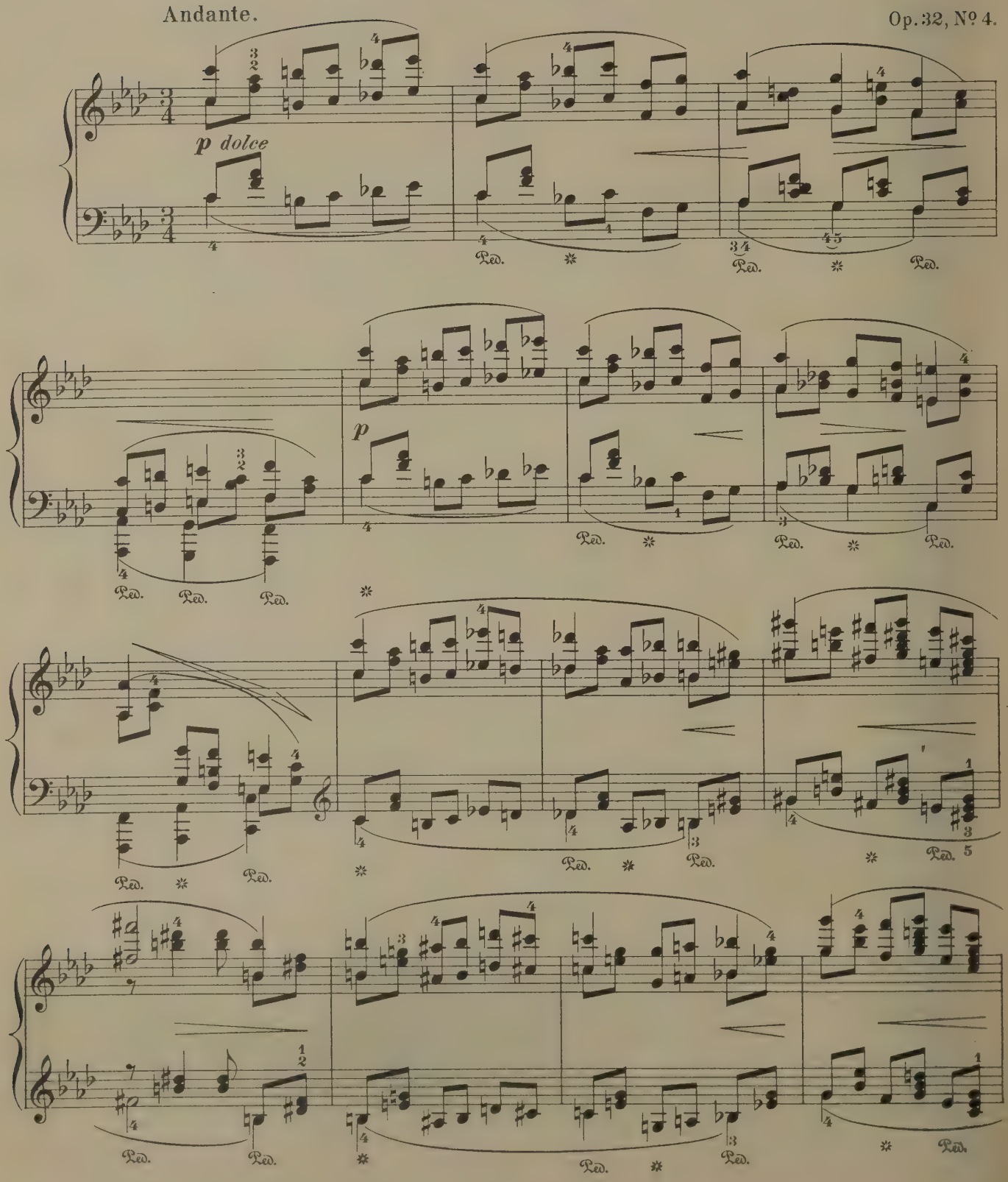
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
ff
Ped.

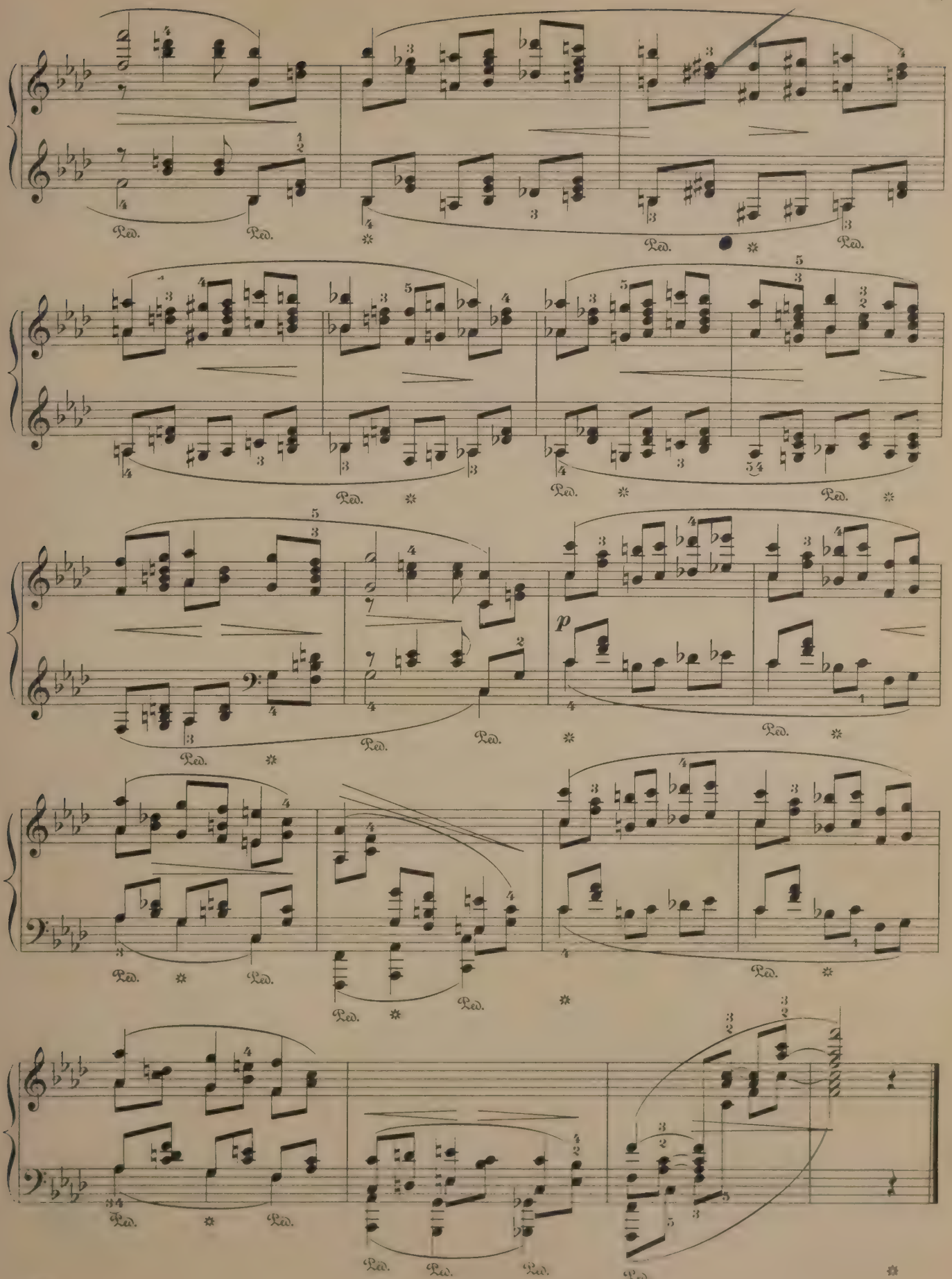
XVI.

Im Volkston.

(Like à Folk-song.)

Andante. Op. 32, № 4.



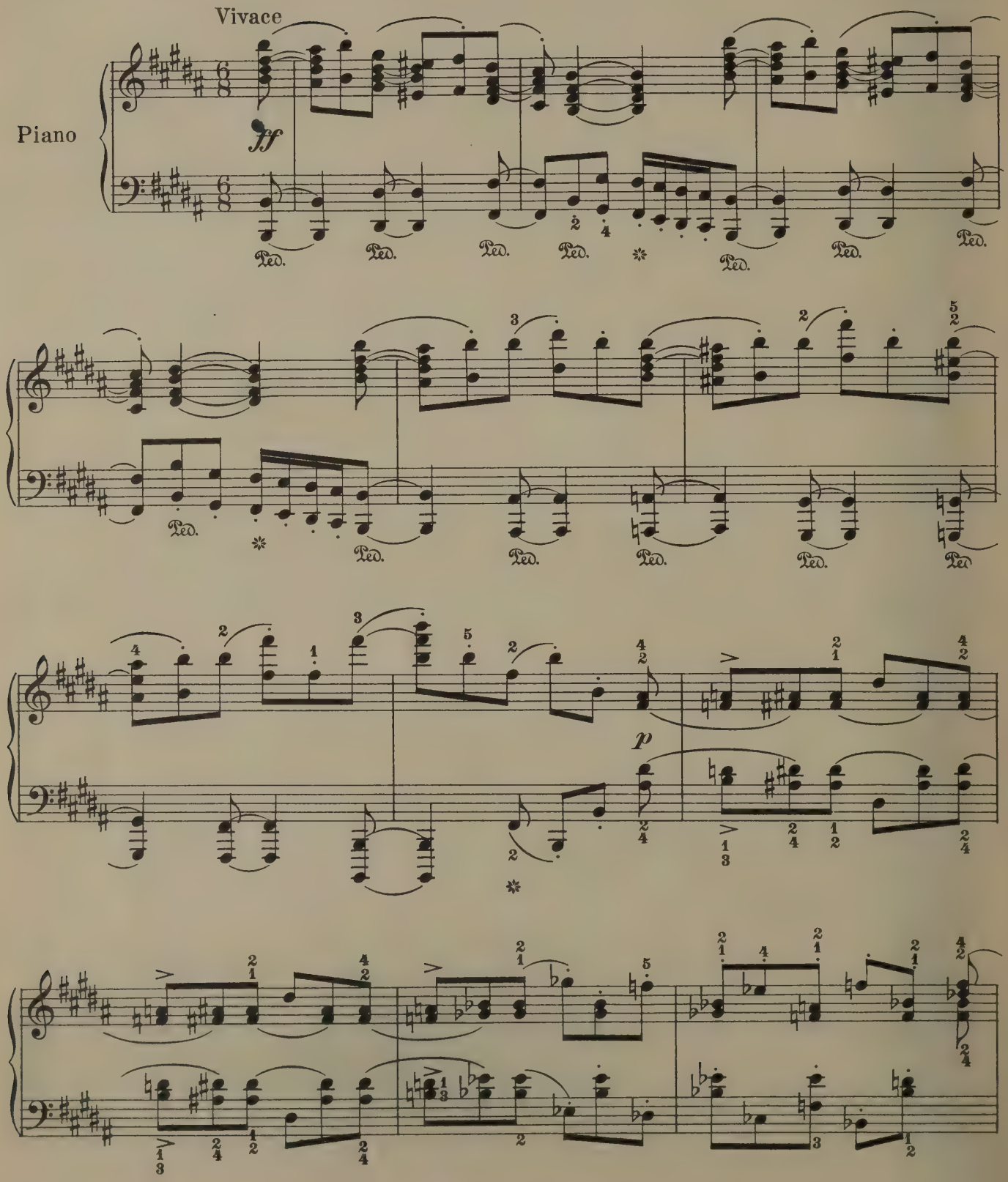

Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
p
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

XVII.

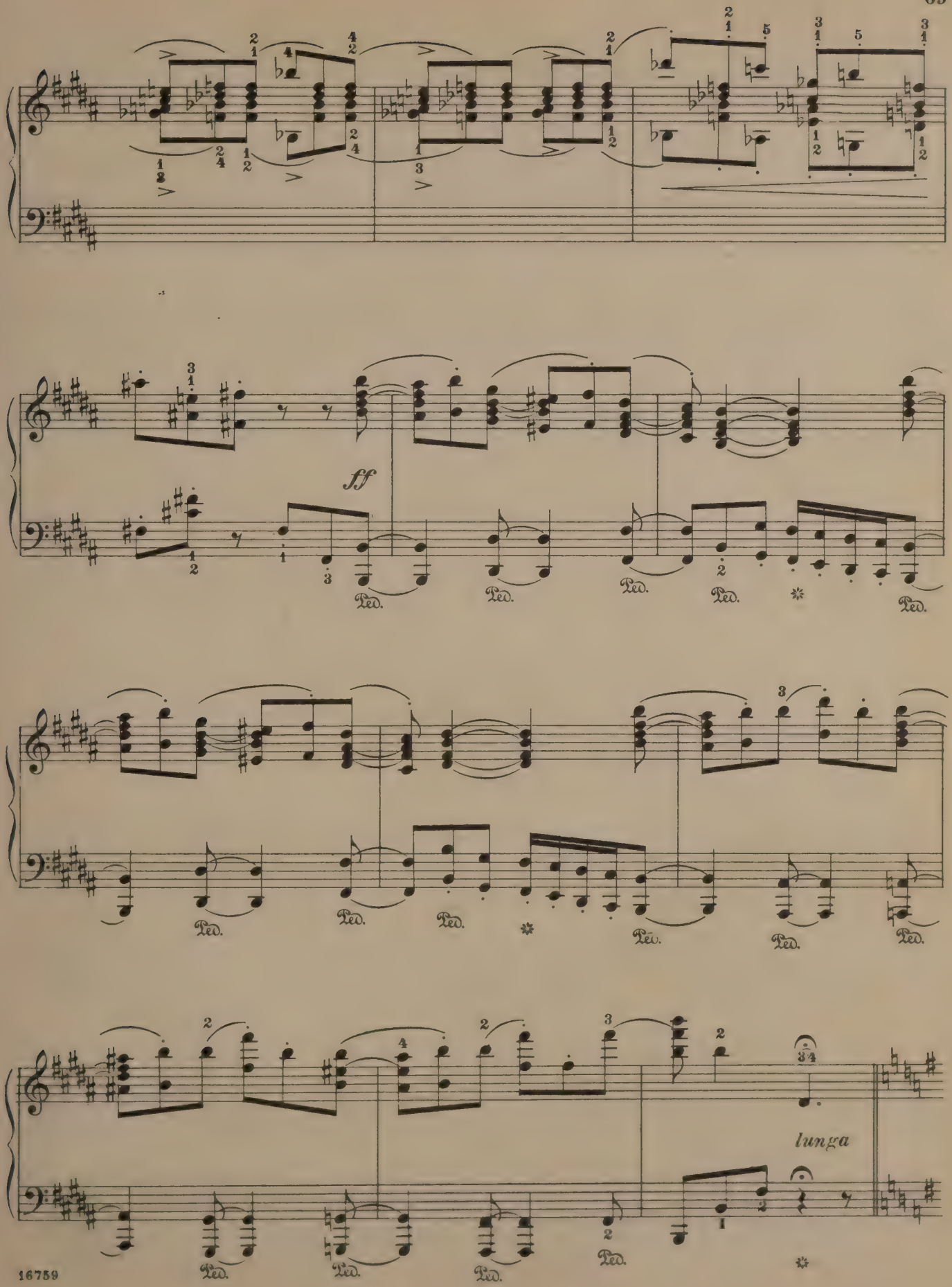
Rondoletto giocoso

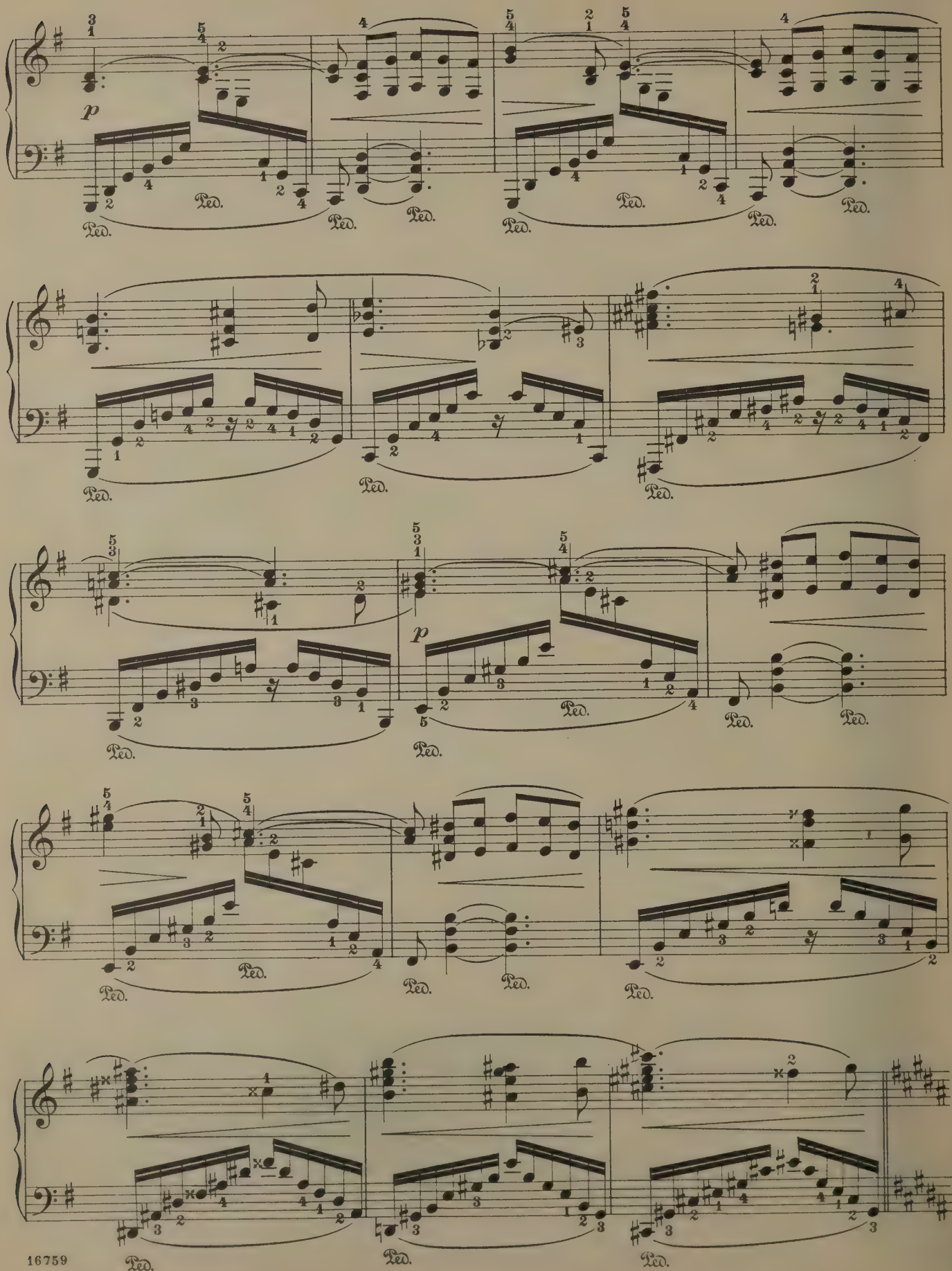
Edited and fingered by
Louis Oesterle

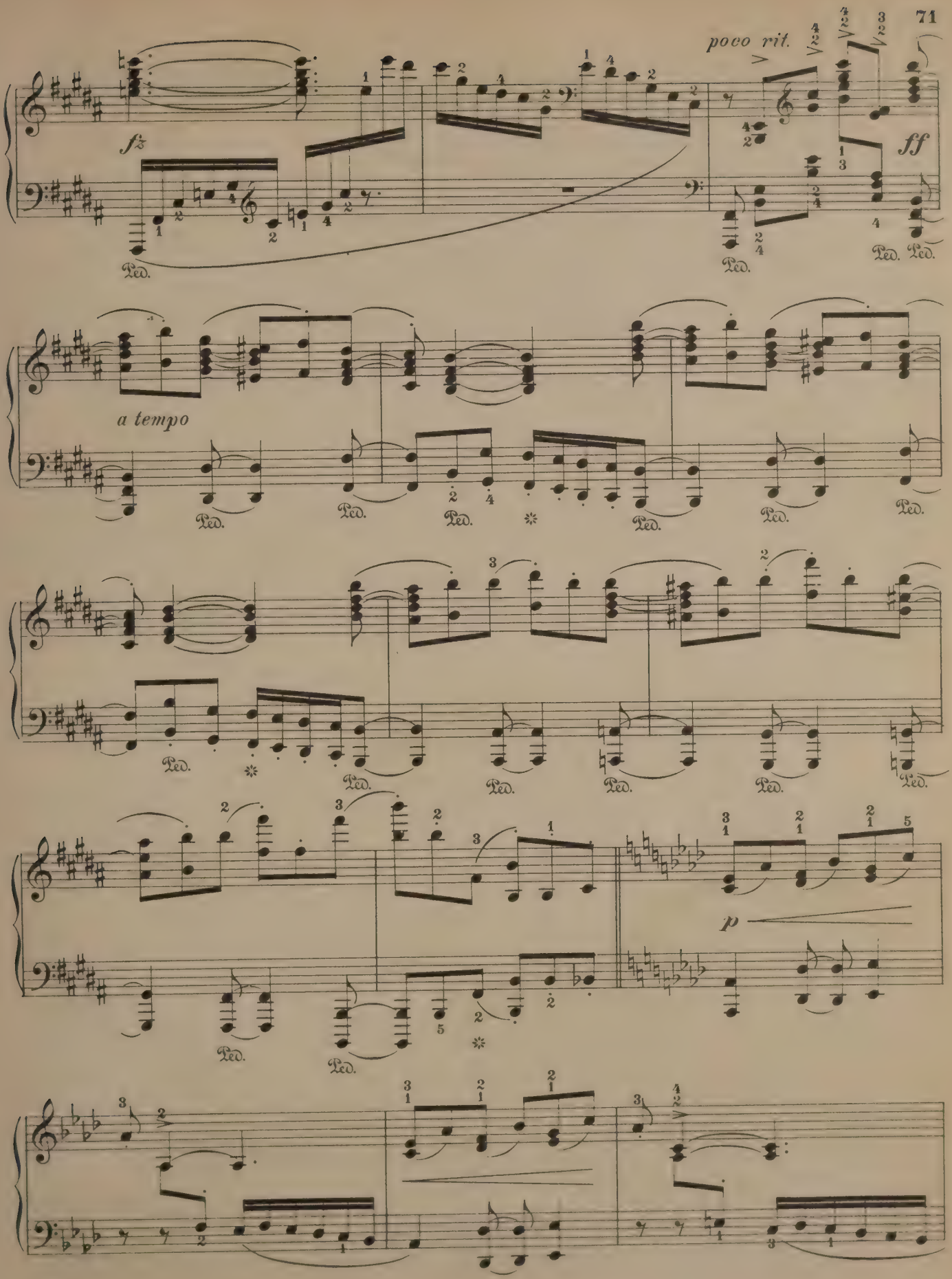
Christian Sinding. Op. 32, Nº 5

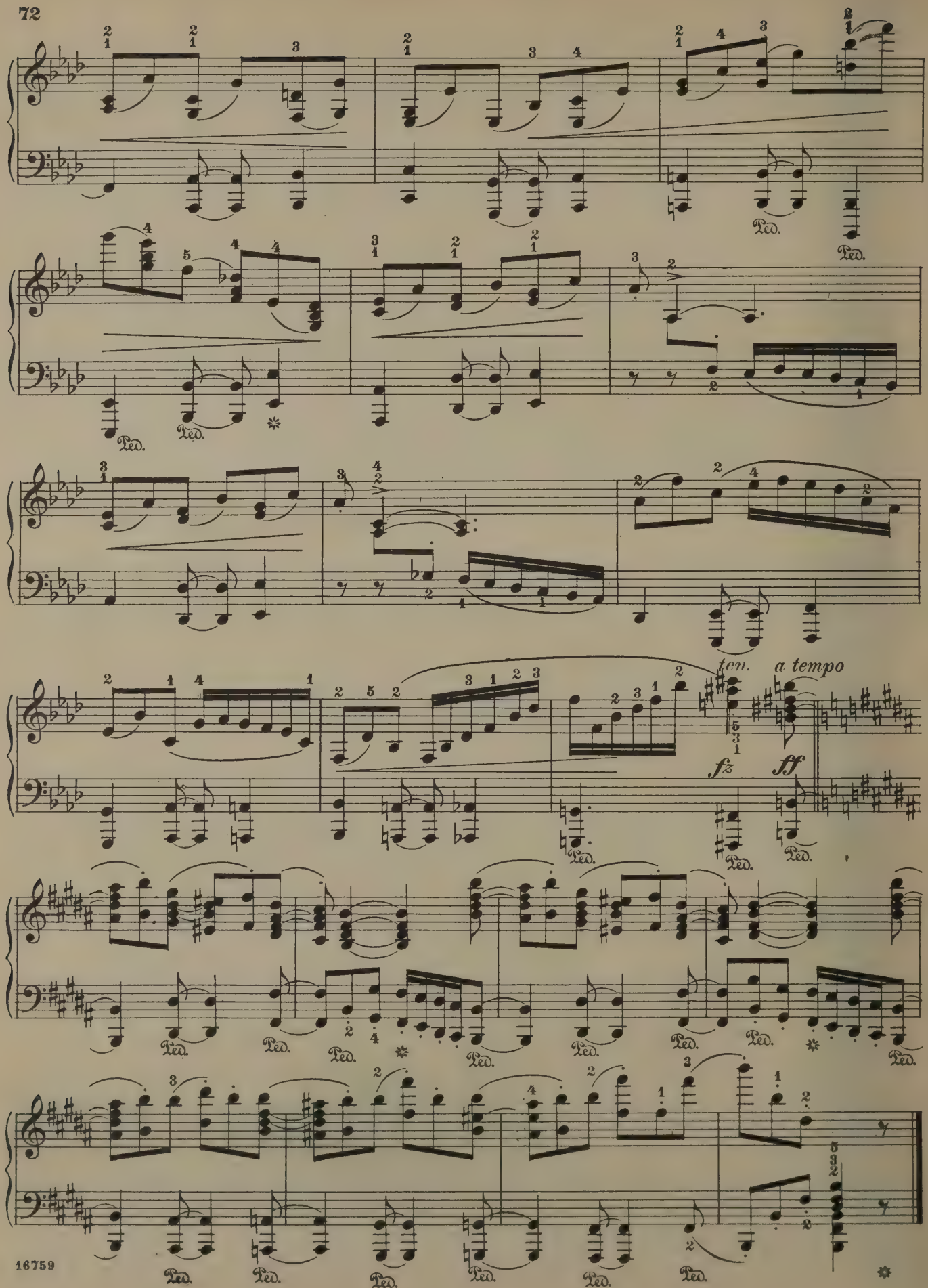


Copyright, 1909, by G. Schirmer


ff
lunga


p
Ped.
p


poco rit.
fz
ff
Ped.
a tempo
p


ten.
a tempo
fz
ff
Ped.

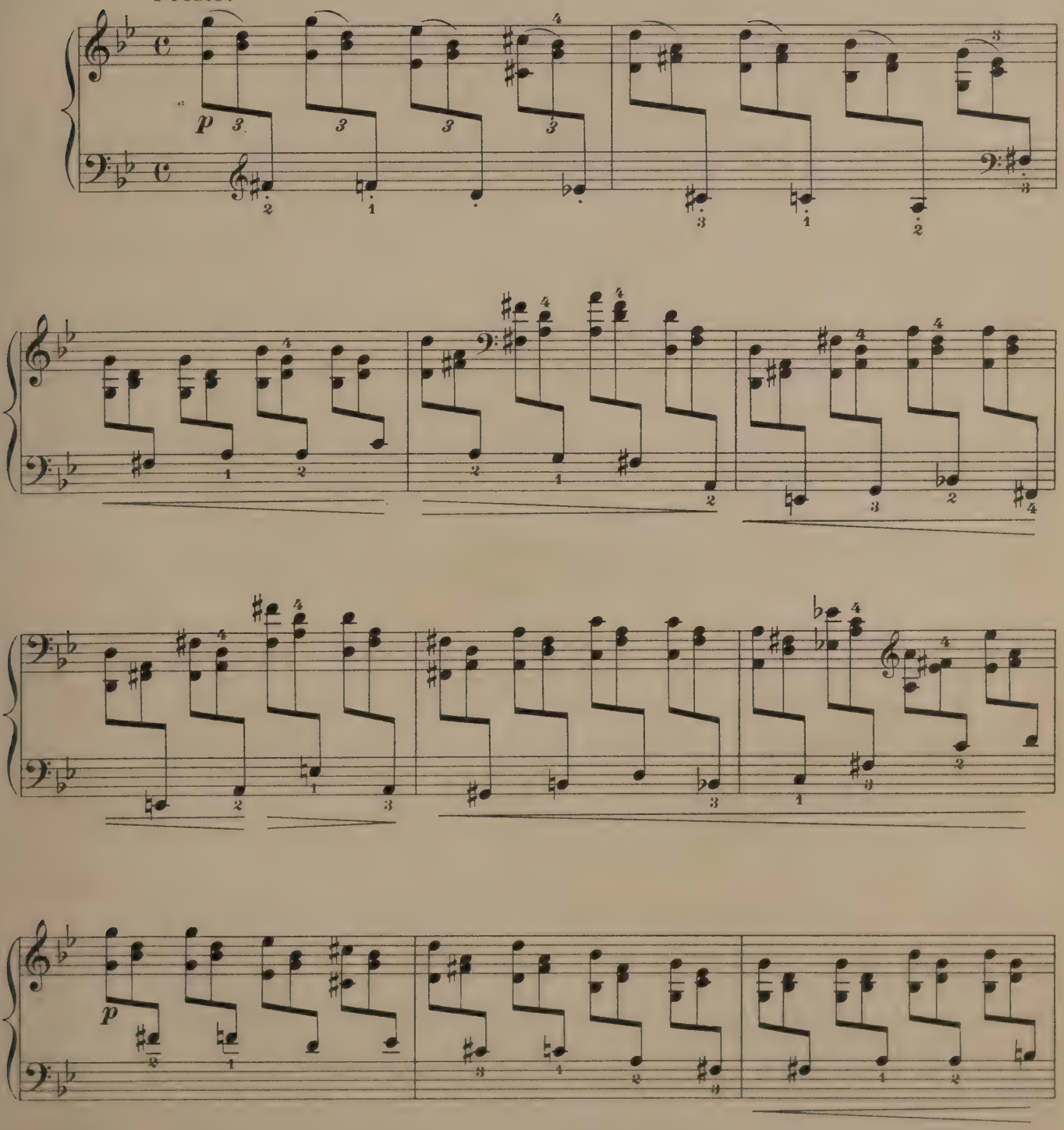
XVIII.

Edited and fingered by
Louis Oesterle.

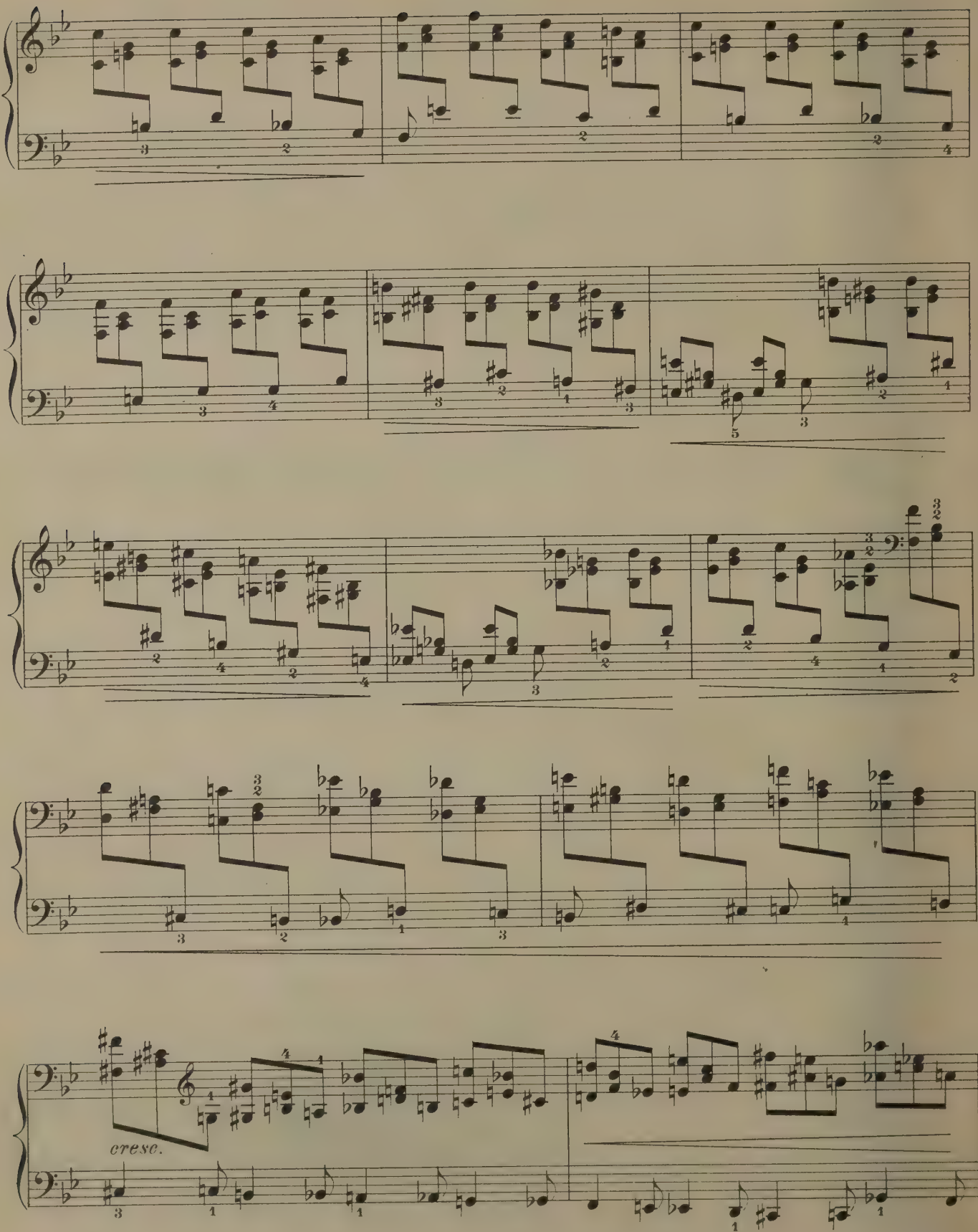
Gobelin.
(Hobgoblin.)

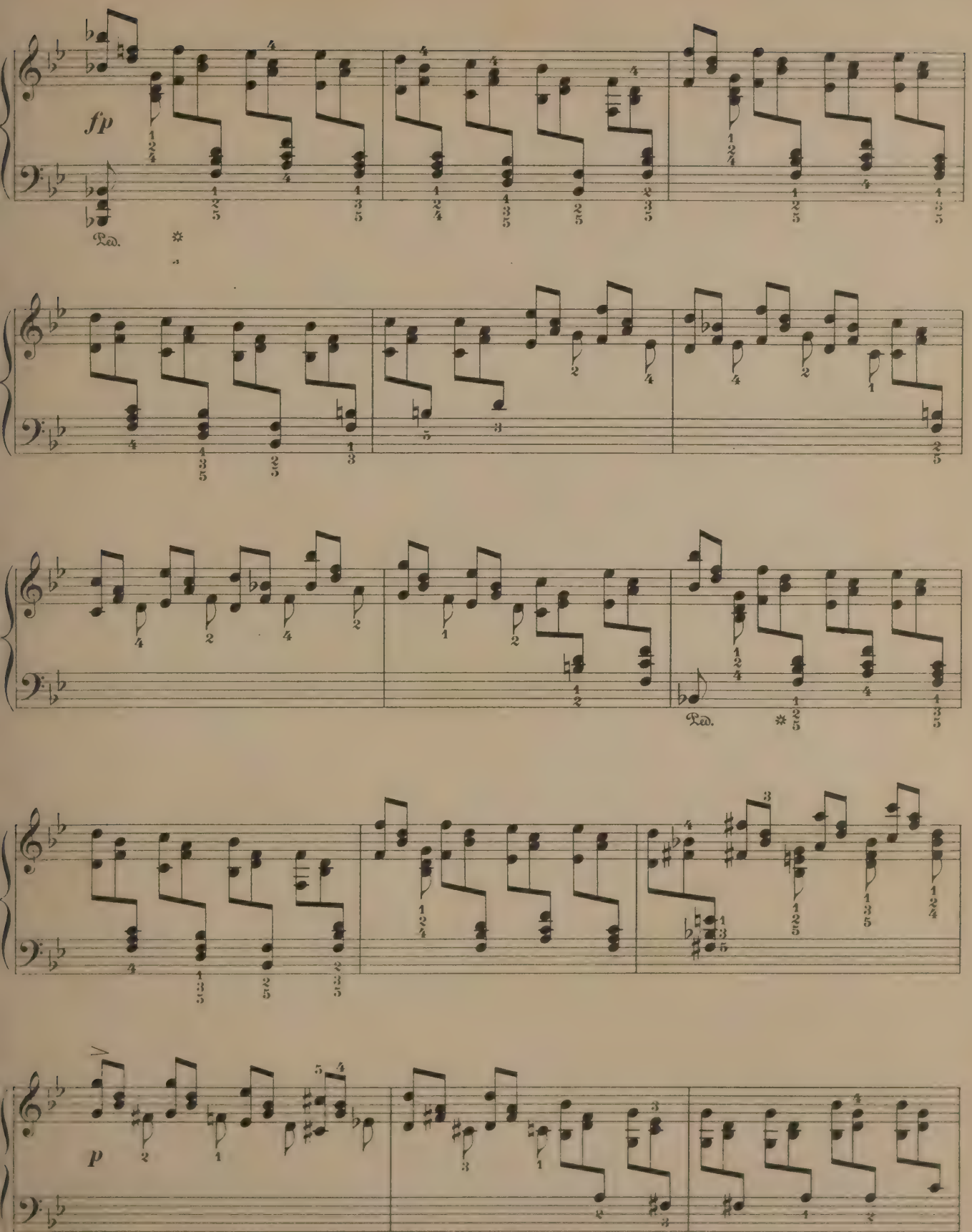
CHR. SINDING. Op. 32, № 6.

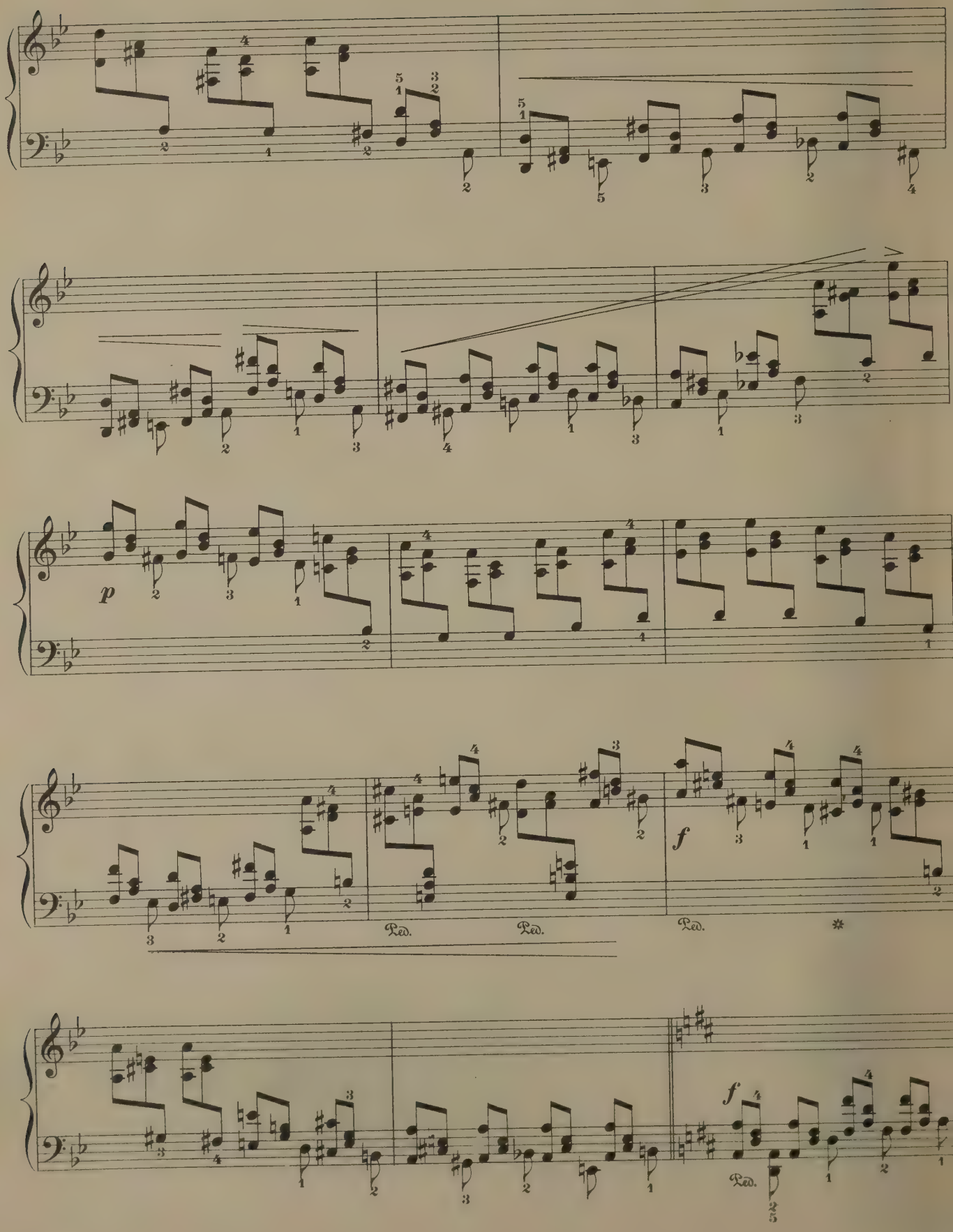
Presto.

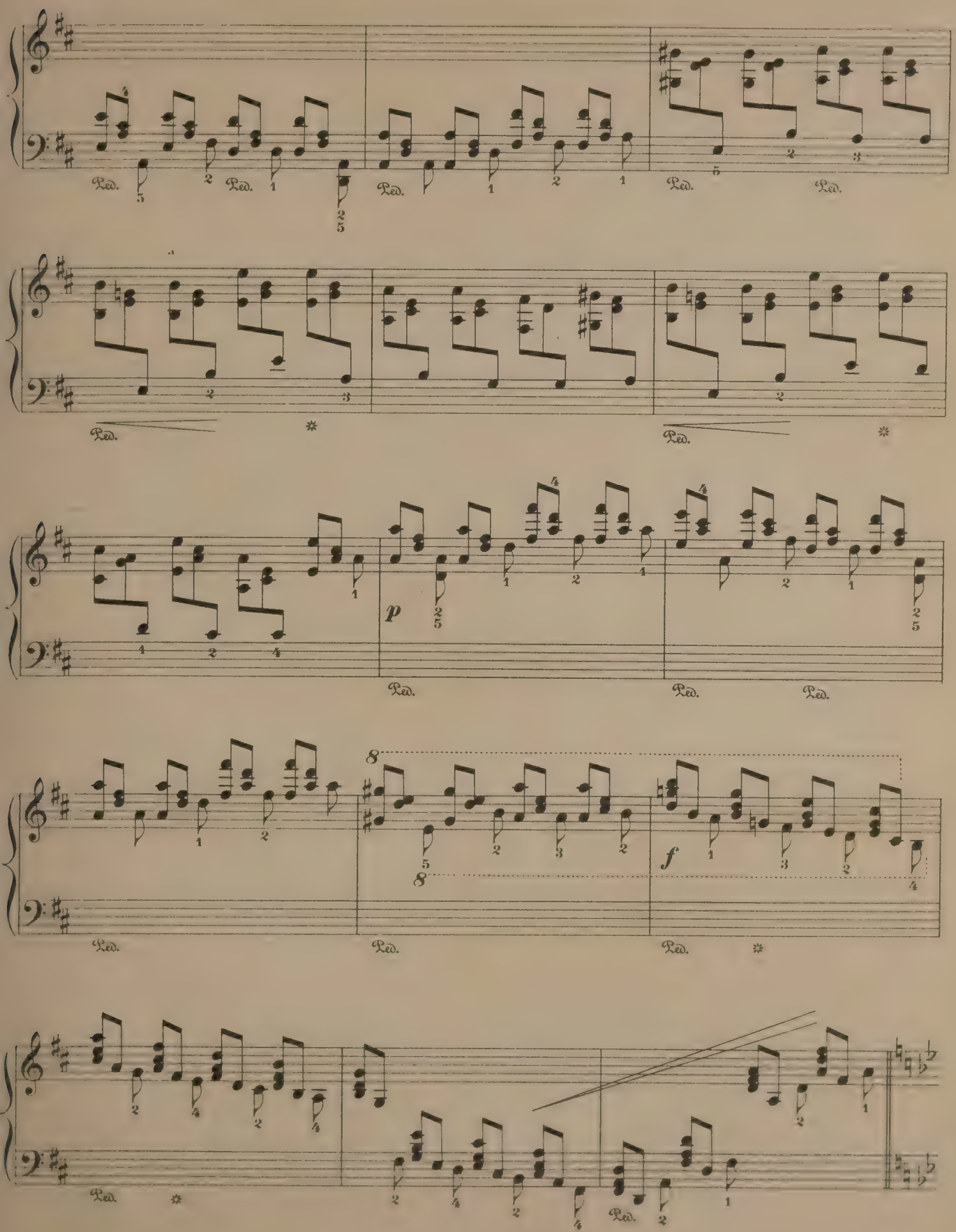


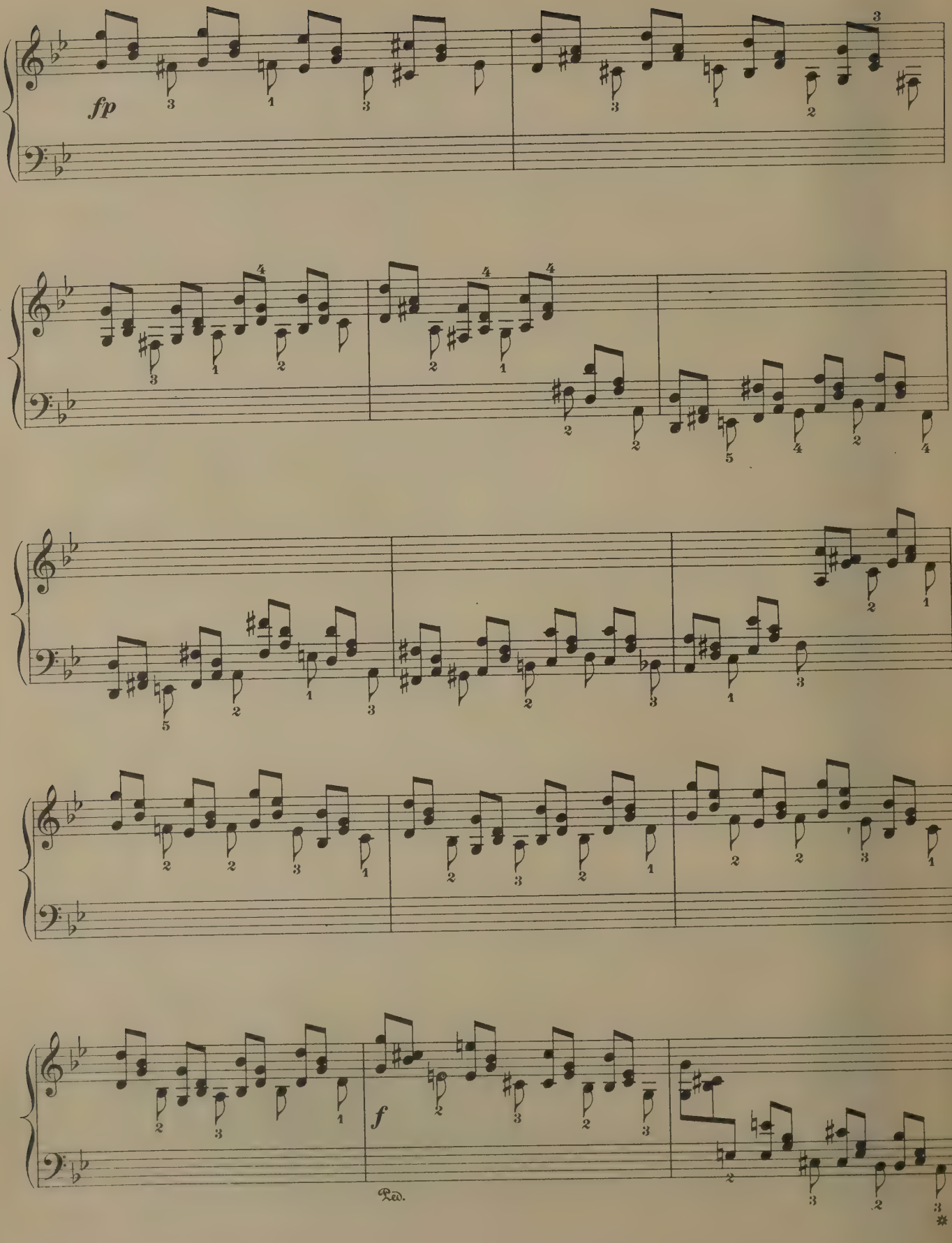
Copyright, 1904, by G. Schirmer.

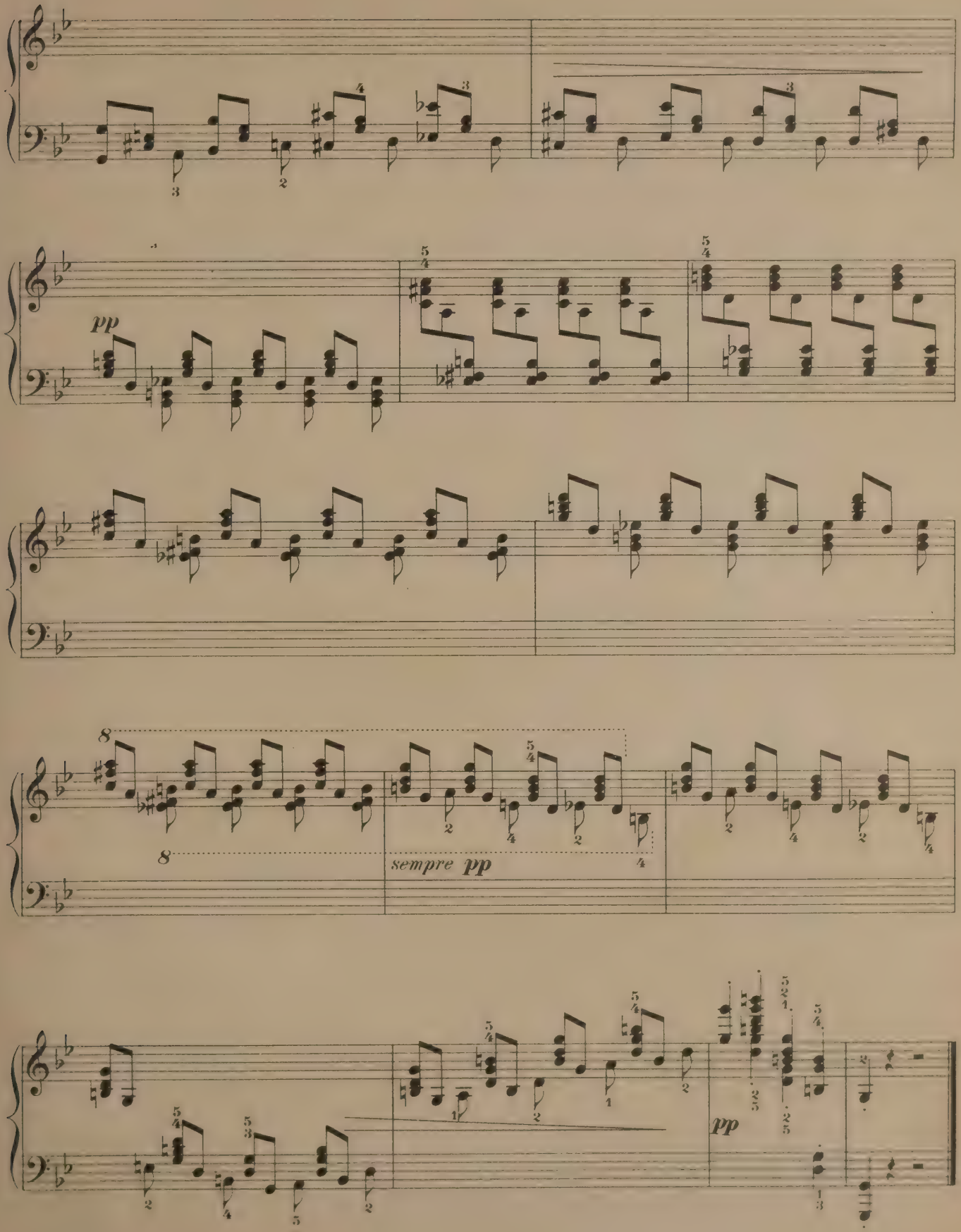

cresc.


fp
Ped.
Ped.
p


p
f
Ped.
Ped.
Ped.
f
Ped.


Ped.
Ped.
Ped.


fp
f
Ped.


pp
8
8
sempre pp
pp

INTERESTING NOVELTIES FOR PIANO SOLO

SIGISMUND STOJOWSKI

Op. 36

POÈME D'ÉTÉ

No. 1.	RÊVES	.60
No. 2.	RAYONS ET REFLETS	1.00
No. 3.	FLEURETTES	.50
No. 4.	BRUISSEMENTS	1.00

RUDOLF FRIML

FIVE PIECES

Op. 66.	LÉGENDE	.75
Op. 67.	DRIFTING	1.00
Op. 68.	MAZURKA	.75
Op. 69.	MUSIC-BOX	.50
Op. 70.	PONY RACE	.75

S. COLERIDGE-TAYLOR

SCENES FROM AN IMAGINARY BALLET

Price, separately each, 50 cents
Complete, $1.00 net

Among the many connected sets of Piano Compositions that are constantly appearing in print, this stands out prominently by reason of its originality and distinction of thought and utterance

GEORGE F. BOYLE

SUITE DE BALLET

TROIS PIÈCES

No. 1.	LA PRIMA BALLERINA	
No. 2.	IN TEMPO DI MAZURKA	
No. 3.	LA GONDOLA	

Price, each, 75 cents

ARTHUR BIRD

Op. 46

QUATRE MORCEAUX

No. 1.	VALSE-MENUET	.60
No. 2.	AU SOIR	.60
No. 3.	GAVOTTE EN LA	.60
No. 4.	INTERMEZZO-CAPRICCIO	.75

C. STERNBERG

Op. 102

OUTING

SIX PIECES FOR YOUNG PIANISTS

No. 1.	OUT, TO THE WOODS	.60
No. 2.	ON THE LAKE	.60
No. 3.	A HUMOROUS INCIDENT	.60
No. 4.	AT TWILIGHT	.50
No. 5.	A WALTZ ON THE GREEN	.75
No. 6.	MARCHING HOME	.50

WILSON G. SMITH

Op. 100

SUMMER SKETCHES

No. 1.	A NIGHT IN SUMMER	.60
No. 2.	SUMMER BREEZES	.60
No. 3.	A SUMMER RHAPSODY	.50
No. 4.	RURAL DANCE	.60
No. 5.	UNDER NORTHERN SKIES	.60

THEODORA DUTTON

FIVE ROMANTIC DANCES

No. 1.	VALSE LENTE	.60
No. 2.	MENUET	.60
No. 3.	MAZURKA	.50
No. 4.	GAVOTTE	.50
No. 5.	TARANTELLA	.60

RUDOLF FRIML

Op. 60

BOHEMIAN SUITE

No. 1.	PRELUDE	.30
No. 2.	LITTLE BUTTERFLY	.60
No. 3.	EVENING SONG	.40
No. 4.	SCHERZO	.75
No. 5.	WALTZ	.60

HELEN HOPEKIRK

IONA MEMORIES

No. 1.	WANDERING	.75
No. 2.	CRONAN, A HUSHING SONG	.60
No. 3.	IN THE RUINS	.75
No. 4.	A TWILIGHT TALE	.60

COURTLANDT PALMER

TWO COMPOSITIONS

	PRELUDE IN D MINOR	.60
	NOCTURNE IN D	.75

ARNE OLDBERG

Op. 26.	A LEGEND	1.00
Op. 27.	THREE MINIATURES	
	No. 1. BADINAGE	.50
	No. 2. INTERMEZZO	.50
	No. 3. CARILLON	.50

G. SCHIRMER : NEW YORK THE BOSTON MUSIC CO : BOSTON

YO-ATM-047